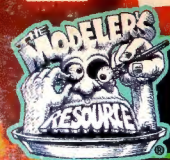
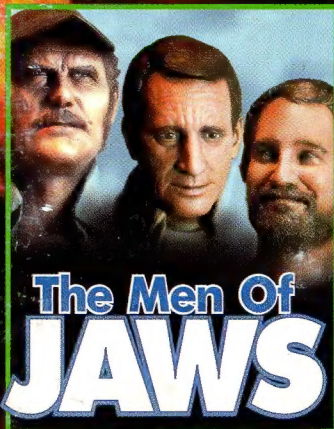


MODELERS' RESOURCE



AUG/SEPT
ISSUE #47
\$5.99 USA
\$9.99 CANADA



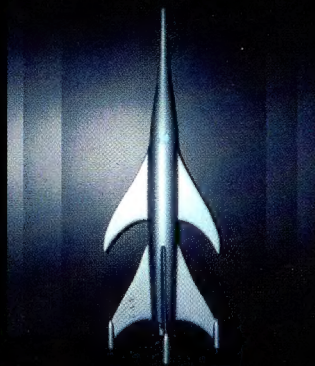
www.modelersresource.com

MARTIAN
WAR
MACHINE!

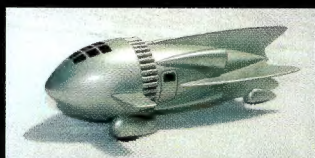




Time Machine
LUN-SF095 **\$135.00**



Orbit Jet *Coming Soon!*



Rocketship
HDM-PF01 **\$45.00**



Evil Emperor Rocketship
HDM-PF02 **\$50.00**



Space Sheriff
HDM-PF04 **\$45.00**



Juggernaut
HDM-PF06 **\$45.00**



Terra 5-A Space Patrol
HDM-PF11 **\$105.00**



SALE

matters

model kits & related findings

www.scifimatters.com

HOW TO ORDER

On-line: www.scifimatters.com

By fax: 415.587.6029

By mail: Sci-Fi Matters, 2599 Diamond St.,
San Francisco, CA 94131-3009

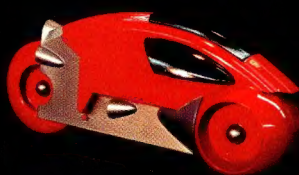
Checks, money orders (payable to Sci-Fi Matters) and credit cards (VISA, MC & AmEx) are accepted. CA residents, add 8.50% sales tax. S&H within the continental US, add \$4.50 on orders less than \$20; \$6.50 on orders \$20-\$49.99; \$8.50 on orders \$50-\$99.99; and \$12.50 on orders \$100 or more. For S&H charges outside the continental US, write to: info@scifimatters.com.



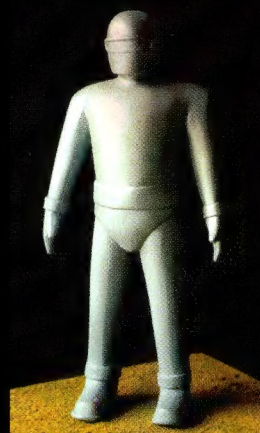
Nautilus
SFM-2016 **16" Resin Model Kit \$125.00**



Polar Lights' Seaview
POL-5099 **13" Styrene Model Kit \$17.00**



Lightcycle
SFM-008 **\$85.00**



Gort
LUN-FG008 **12" Resin Model Kit \$99.00**



Invasion of the Saucer-Men
SKY-007 **\$55.00**



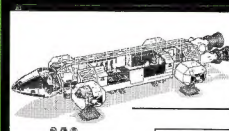
Attacking Martian Saucer
SKY-005 **\$65.00**



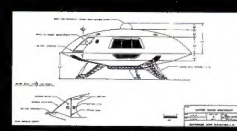
Icarus
SKY-001 **\$40.00**



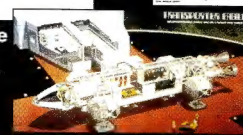
20 Million Miles to Earth
SKY-008 **\$50.00**



Ultimate Eagle Blueprints
(Four prints
15" x 25")
\$24.00

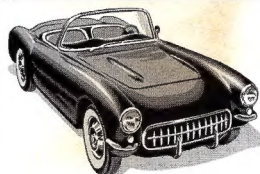


J2 Technical Drawings
(Twelve prints
11" x 17")
\$20.00



Eagle Color Poster
(24" x 36") **\$20.00**

JOIN THE WORLD'S LARGEST MODELING CLUB



Modeling is much more enjoyable when shared with friends! IPMS/USA is the world's largest modeling organization with chapters located throughout the USA. As a member, you'll receive 6 issues of the IPMS/USA Journal per year — each packed with articles and updates covering modeling of all types. Join today!



Sign me up! I am enclosing \$ _____ for a one year membership.

☐ Adult \$21 ☐ Junior \$9 ☐ Can-Mex \$25 ☐ Foreign \$28

Name: _____

Address: _____

City: _____ State: _____ Zip: _____

Signature: _____ (required by Post Office)



Do not send cash. Make check or money order payable to: IPMS/USA

**Mail to: IPMS/USA MR
PO Box 2475
North Canton OH 44720-2475**



CASTILENE™

SCULPTING AND PROTOTYPING COMPOUND

- Models like clay, works like wax
- Sulphur FREE!
- Good with silicone and rubber molds
- Three Hardness Grades
- Non-Polymerizing

Celia Smith
704 Fairhill Drive
Louisville KY 40207

502.897.2372
www.castilene.com

Green's Models

Plastic model kits from, and of, science fiction, TV, figures, space, movies, etc. Old and new; hundreds available. Free sales catalog. Also, send your sales and/or trade list.

Dept MR, Box #55787

Riverside, CA 92517-0787 (USA) E-mail: MR@greenmodels.com

Tel: 909.684.5300 • 1.800.807.4759 • Fax: 909.684.8819

Internet: http://www.greenmodels.com

Skyhook Models

Classic Science Fiction
Resin Kits and
Accessories



Now featuring secure online ordering

www.skyhookmodels.com



Just What the Modeling Doctor Ordered...



- Want more modeling in all genres: Sci-Fi, Fantasy, Vehicular and Figure?
- Want to receive your magazine promptly the first weeks of January, March, May, July, September and November of each year?
- Want articles that meet your modeling needs, nearly half printed in full color?
- Want a magazine that offers true modeling subject diversity?
- Want to save money? Save with 3rd OR First Class/USA when you subscribe! It's been that way for years!

- Want Six (6) issues of MR or 408 pages of modeling overdrive each year? Such a deal!
- Plain and simply, *Modeler's Resource* is: Quality • Timely • Substantial • Bimonthly

Join the ranks of thousands of people who have put MR on the top of their list of modeling magazines! Sign up below, on the 'Net, or call 1.877.624.6633 (toll-free) today!

First Class: ☐ \$34.00/yr USA ☐ \$66.00/2 yrs USA (4 - 7 days shipping)
3rd Class: ☐ \$22.00/yr USA • ☐ \$42.00/2 yrs USA! (up to 3 weeks shipping)
Foreign via Air Mail: ☐ \$38.00/yr Can-Mex ☐ \$52.00/yr Eur-So. America ☐ \$62.00/yr Asia-Pac. Rim

Name: _____ Address: _____

City: _____ State: _____ Zip Code: _____

Country: _____ ☐ New ☐ Renewal

New Subscription: Start w/Issue # _____

Credit Card Information •

☐ MasterCard ☐ Visa ☐ American Ex ☐ Discover

CC#: _____ Exp Date: ____/____

Signature: _____ T4M7R

Clip and Mail to:

Modeler's Resource®

4120 Douglas Blvd #306-372 Granite Bay CA 95746-5936

Credit Card Orders Please Fax to: 916.784.8384

Advertise in MR!®



Here are just the basics concerning our ad rates, but prior to advertising, you'll need to get a copy of our full Ad Rate/Spec sheet (and complete an Insertion Order), which has all the details that you'll need to know before you advertise.

With our timeliness and promptness, you'll know exactly when you'll be seeing your next ad hit the stands! Enhance your business! Advertise in MR!

Partial Terms & Conditions

All advertisements are accepted subject to all terms and provisions of current rate card. Publisher retains the right to edit and/or refuse publication of any ad deemed unsuitable by publisher for publication in *Modeler's Resource*®. Please refer to current Ad Rate/Spec Sheet for ALL Terms & Conditions as well as important technical information and data pertaining to ad specifications.

B & W	1x	2x	4x	6x	Issue	Deadline
Class. Dis	\$40	\$35	\$20	\$15	Feb/Mar	Nov 15
Card Size	\$75	\$65	\$55	\$45	Apr/May	Jan 15
1/4 PG	\$150	\$125	\$115	\$100	June/July	Mar 15
1/2 PG	\$300	\$275	\$260	\$250	Aug/Sept	May 15
2/3 PG	\$400	\$375	\$360	\$350	Oct/Nov	July 15
Full PG	\$500	\$475	\$460	\$450	Dec/Jan	Sept 15
Color	1x	2x	4x	6x	Contact us for all the affordable details today! 916.784.9517	
Class. Dis	\$100	\$90	\$80	\$60		
Card Size	\$175	\$165	\$155	\$145		
1/4 PG	\$350	\$325	\$315	\$300		
1/2 PG	\$700	\$675	\$660	\$650		
2/3 PG	\$800	\$775	\$760	\$750		
Full PG	\$900	\$875	\$860	\$850		

Issue #47

Founder & Executive Publisher
Fred DeRuvo

Managing Editor
Silvia DeRuvo

Owned & Published by:
Adroit Publications, Inc.

For Advertising Information:
Creative Concepts & Design
Tel: 559.291.2145

Subscriptions
Tel: 916.784.9517

Credit Card Orders:
1.877.624.6633 (877 not 800)
or Fax: 916.784.8384

Contributors This Issue:

Dave Bengel • Jim Bertges
John Comito • Bill Craft
Ver Curtiss • Fred DeRuvo
Hilber Graf • Jim Key
Mike & Cindy Morgan
Norm Piatt



DISTRIBUTORS:

Exclusive to Hobby Shops:

K Kalmbach Publishing Co.
1.800.558.1544 Ext: 818

Newsstands & Bookstores:

IPD at 858-720-4334

Comic Shops:

Diamond Comics - 1.888.266.4226
Hobbies Hawaii - 808.423.0265

For Advertising & Coming at You:

The Advertiser hereby represents and warrants that it has not included any marks, names, images, writings or other materials ("infringement(s)") in its advertisement that violates the trademark, copyright or other intellectual property rights of any person, corporation or other entity.

In the event the advertiser includes any infringement(s) in its advertisement(s), the advertiser agrees that it hereby assumes full responsibility and all liability for such infringement(s).

Modeler's Resource does not necessarily endorse any product displayed or advertised within its pages and assumes no responsibility as to claims made by the person, company and/or advertiser displaying such products. It is the sole burden of the reader to determine the product's worth, quality and feasibility, etc. before making a purchase. Caveat emptor (let the buyer beware) prevails.

Modeler's Resource® magazine is published bimonthly, during or just before the first week of Jan, Mar, May, July, Sept & Nov by Adroit Publications, Inc.; Cover price: \$5.99/USA-\$9.99/Canada. Editorial Address:

4120 Douglas Blvd, #306-372, Granite Bay, CA 95746-5936 modres@surewest.net.

All contents copyright protected 2002; all rights reserved. Except for the subscription coupon (or where noted), no part of this magazine may be reproduced or stored in any way, shape or form without the express written permission of the publisher. Some images in this publication were created by the artists at New Vision Technologies and are copyright protected; used with permission. Modeler's Resource "Face" logo and name are registered trademarks and are also copyright protected. Opinions expressed in this publication are not necessarily those of the publisher.

Our Three-Fold Mission Statement

Our Magazine: Striving to provide you, the hobbyist, with a promptly published, bimonthly magazine that presents the most up-to-date and useful information for your modeling needs.

Our Customer Service: Continuing to offer prompt, personalized attention to our readers, retailers and advertisers.

Our Products: Providing high quality and affordably priced items.

"For the Sci-Fi, Fantasy, Vehicular & Figure Model BuilderSM"



12

The Ultimate War Machine

Dave Bengel joins us this issue with his take on this new one from the folks at Monsters in Motion!

Boxed pictures:

Men of JAWS (Bill Craft);
Classic Garage Kit (John Comito),
Elvira (Mike Morgan).

Main cover photo: Dave Bengel

© 2002 Modeler's Resource. All rights reserved.

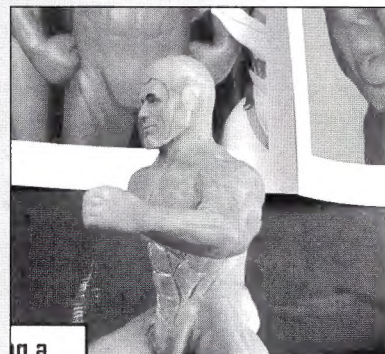
Cover Design/Layout:

Bill "The Craftbeast" Craft, Craftbeast Designs,
© 2002 Modeler's Resource. All rights reserved.

18

The Tick!

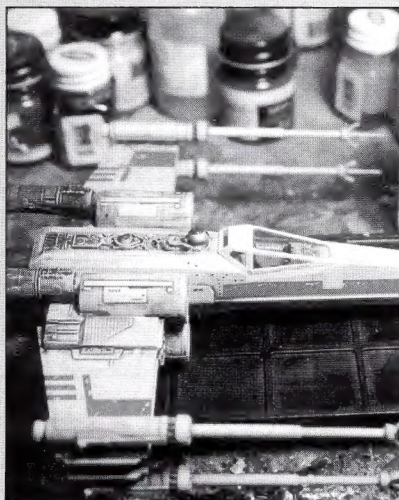
Norm's at it again, this time he converts a Playing Mantis Action Jackson figure into the cartoon character that has plenty of brawn and not enough brain!



58

It's All Plastic To Me!

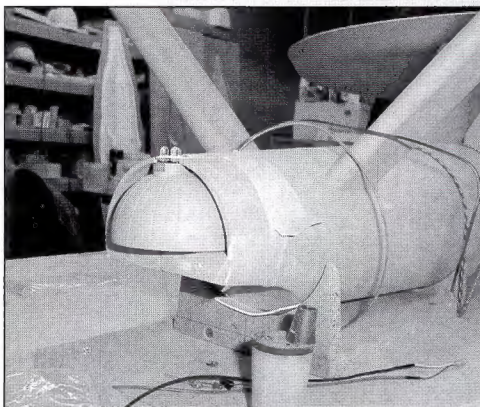
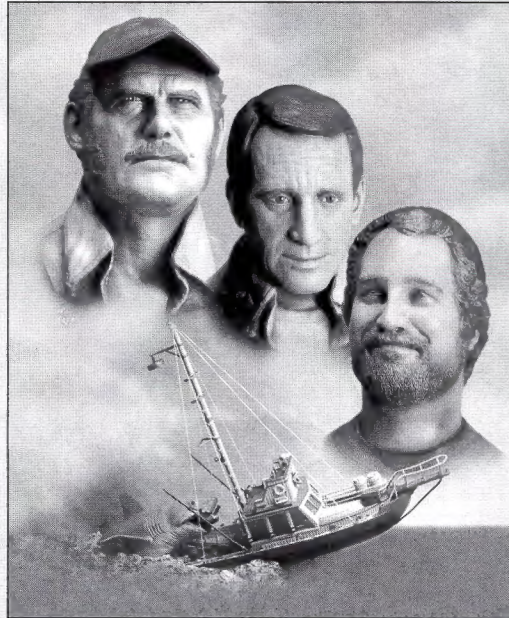
Jim highlights the new X-Wing from FineMolds!



34

Lair of the Craftbeast

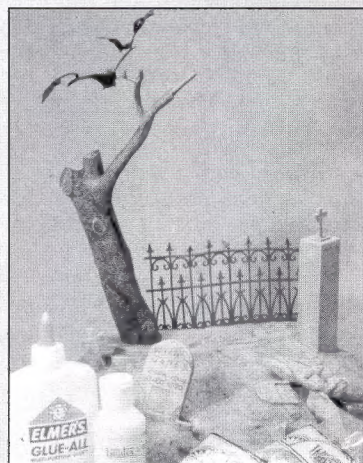
Bill takes his palette and brush to "The Men of Jaws" in this outing.



32

Beam Us Up, Scotty!

Jim Key is back with a 66" scratchbuilt Enterprise!



51

Gardening in the Graveyard!

Hilber does a bit of the ol' gardening in his neighborhood cemetery...

CONTENTS

6

From the Publisher

7

Letters

8

Airbrushing Basics

11

Writer's Box Part 2

12

The Ultimate War Machine!

21

Casting Your Creation

25

Goodies & Gadgets

27

London After Midnight!

40

Glue Queen's Krafty Korner

44

Coming at You!

50

Showtime!

56

Adventures in Modeling

63

Putting the Move...Figures

66

Up Next!

Spider-Man and the Rest of the Story...

O

kay, here's the deal. My son enjoyed his 11th birthday back in May and like most other 11 year olds, he invited some friends over for a bit of the ol' birthday party magic. The agenda included taking everyone to

the new Spider-Man movie. So, my wife and I piled all eight boys into two cars, and took off for the show. Judging by the look on their faces as we entered the theater, I knew that this particular birthday was going to be a hit. You parents know what I mean.

Finally, the previews began. The first trailer opened with a guy looking in the mirror, back to the camera. He was talking about how weird "it" felt, etc., but that he liked it. Well, about that time, I was starting to wonder if this particular preview had really been approved for all audiences, when it hit me and I heard myself say, "Oh wow, the Hulk!" Sure enough, the very next scene showed the side of the guy's house being blown out leaving the outline of this huge mammoth creature! The scene then showed a huge eye and the skin around the eye quickly morphed green. The title, "The Hulk" filled the screen and faded to black. I sat stunned and excited and I'm not even really a major Hulk fan!

The next trailer was about everyone's favorite dog. "Hey Scooby!" The preview looked great if for no other reason than the actors/actresses looked like their comic book counterparts and they sounded like them, especially Mathew Lilard, who plays Shaggy! Another "must see!"

Well, we saw Spider-Man and I have to say I thoroughly enjoyed it! The effects were done well, the storyline was good and, most importantly, the characters were believable. It warms the cockles of my heart to know that a comic book character can get a fair shake from the folks in Hollywood! Things are looking up!

As we pointed out in last issue's "Coming at You!" section, Batman: Year One is being taken seriously. Finally, THE Bat is going to get some much deserved respect and I, for one, am extremely pleased about that.

Okay, so why am I talking about comic book and cartoon characters and how glad I am to be seeing them? Simple. When I was growing up, models were hot. WHY were they hot? It was because of the fact that many models - and I'm talking mainly about figure kits right now - were based on TV shows. The TV shows were the weekly background material that kept the character in front of us and made it easier for companies like Aurora to create and sell them.

Think about something for a minute. A few years ago when Toy Biz was producing licensed Marvel® kits of the Hulk, Wolverine, etc., in injection-molded plastic, there were no TV shows OR big screen movies that impacted the audience on a regular basis. There were only comic books that were far from the price I paid as a kid. (Have you priced comic books these days?! Ouch!) So, these



models came out and they were met with usually two responses:

1) Kids saw them and went, "Oh, that's kewl, but what is it? A plastic doll...?"
2) Adult modelers saw them and went, "Oh, that's cool...but, hey wait, look at those seams!" and "The likenesses are way off!" and "No, no, NO! THAT base isn't realistic!" and "The part fit is horrible! Just horrible! HORRIBLE!!!" A few modelers went, "Wow! Gotta have them all!" and still a few others went, "Cool! I can buy these now, save 'em and sell 'em on eBay™ later! Nyuk, nyuk!"

Of course you see the problem. On one hand, kids didn't have the weekly awareness of what that particular character can do because they didn't see him/her on the big screen or on the TV. On the other hand, the adult modeler, Mr. I. M. Jaded, comes along and reams Toy Biz and a few other companies new posterior "portals" and then actually gets angry when the companies QUIT making the models that the modelers were complaining about because not enough people bought them! Oy...

What do we need? We need to stop majoring in Complaining 101 and we need to help the modeling companies wake up to the fact that NOW is the time to produce more figure kits because we've got more and more comic books that are going to be turned into films even as I write this!

We also need to convince kids that figures CAN be fun, but even if figures don't come out for a while, we can still capitalize on what IS going to come out. Polar Lights is producing Batman-related vehicular kits! Plus, don't forget their LOG Snake kit! I don't know about you, but we CAN enjoy what we do and appreciate what model companies are producing. Let's all try to start looking at modeling as we once did...as pure fun! Who knows, maybe we'll start to see more of what we want from the companies because they know they won't be getting their fingers chopped off by adult modelers who wouldn't recognize what being content means if it bit them!

Enjoy this issue and we'll see you promptly, the first week of November!

Fred

Advertising With Us?

• **Rates:** Contact Creative Concepts & Design.

Issue	Deadline	Ships
Feb/March	Nov 15th	1st Wk of Jan
April/May	Jan 15th	1st Wk of Mar
June/July	Mar 15th	1st Wk of May
Aug/Sept	May 15th	1st Wk of July
Oct/Nov	July 15th	1st Wk of Sept
Dec/Jan	Sept 15th	1st Wk of Nov

Advertising on the 'Net?

You Bet! Classified Advertising at:
<http://www.modelersresource.com>

Do You Need to Renew?

Some have called or written to ask how they know when their subscription comes up for renewal. Well, we normally send out renewal reminder cards at the end of your expiration, but in case it doesn't arrive to you, there's an easy way to determine when your sub is ready to expire. All you have to do is look at the label that is on the outside of the mailing envelope. If the number next to "Exp." (see below) is that same issue that's in the envelope (Issue # is on the top left part of the magazine's cover), then that's your last issue and you need to renew. No need to wait for the renewal card. Call in, fax your renewal, use our Secure Server on our Internet site (if using credit card) or fill out your check or money order and mail it into us.

Fred Happyman **Exp: #46**
123 Happy Street
Happytown CA 95661

Subscriptions

USA: *First Class:* \$34.00/yr USA or \$66 for 2 Yrs
3rd Class: \$22/yr USA or \$42 for Two Years

Foreign:

\$38/yr Can-Mex • \$52/yr Europe • \$62/yr Pac.Rim

• **3rd Class/USA Subscribers** •

Here Are Three Important Reasons Why You Should Consider Purchasing or Upgrading to First Class:

1) **Wait Time:** 3rd Class Subscriptions can and normally do take at least three weeks or longer to reach you once shipped. In some cases, they might not arrive at all.

2) **Not Forwarded:** Copies mailed via 3rd Class are NOT forwarded. If you forget to tell us you've moved, your copy won't make it to your new address.

3) **Cost:** For only \$12.00 more, you can purchase or upgrade to First Class and **still save** off the cover price! By far the better value, considering speed of delivery to you, security in arriving at destination, and forwarding to address changes.

How to Reach Us:



Mail:
Modeler's Resource
4120 Douglas Blvd., #306-372
Granite Bay, CA 95746-5936



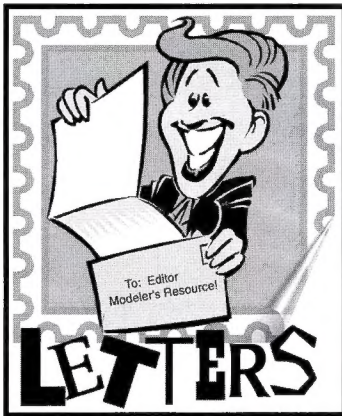
Telephone:
916.784.9517
1.877.624.6633 (Toll Free)



Fax:
916.784.8384



NEW E-mail:
modres@surewest.net



"Never Write to Magazines"

I never write the magazines I read. Why? Who knows, but I just had to write and tell you what a GREAT job you do. Your magazine isn't perfect (but then again whose is?), but it's always filled with facts and articles that are fun to read and hopefully will give us modelers (me in particular) something higher to shoot for in our building.

I know you settled the "nudity" issue a while ago and all I have to say is, isn't it nice we live in a country that gives us a choice as to what to model.

I read about the guy who traded in his Game Cube™ for models - I did the same when I first got into model building except it was all my Dungeon & Dragons books, modules and 120 set of dice, but it was well worth the sacrifice.

Again, thank you for being here and doing such a great job, it is very much appreciated.

Mike (E-mail)

- Thank you, Mike, for writing. We count it a privilege that you chose our magazine to write and express your positive and constructive thoughts.

Modeling is, in many ways, a sacrifice and not just financially. Time has to be invested in order to achieve the desired results. In your case, as well as others, things were given up to make room for modeling. We're glad that you feel that sacrifice was worth it. Like all of us, the pursuit of modeling has many rewards and it's those rewards that keep us moving on to the next level. Thanks again for writing.

"Affordable War Machine?"

Hey Guys,

First off, I want to thank you for a great magazine you all have put together! I pick it up every month at my hobby store!

I was wondering though, if there was a really big, really detailed, and of course, really affordable, Martian War Machine model? Ya know, the one with stilt legs, and mufflers? I saw one a couple of years ago, but it was ridiculously

expensive, and not too big if I recall. If there's not a model, maybe your magazine could encourage some great modelmaker to produce the most awesome MWM ever built. It is one of the coolest Martian machines, with the exception of the flying one in War of the Worlds. That one rocks too!

As for the "Orangewood Stick," those letters really freaked me out! I read the first one, and then I kept reading and BAM! another one! I thought I had started over, then I realised that it was a different letter! Whooh, what a relief, only went crazy for a second.

Anyways, thanks for putting out the best modeling magazine in the universe. Please don't ever stop!

Thanks, Dave (E-mail)

- Hey Dave, thanks again for writing. As far as the Martian War Machine that you're referring to, the key word is "affordable." There are a number of them out there and specifically, the Monsters in Motion and Lunar Models' kits comes to mind, but affordability is relative. I agree with you that to see a massive one produced relatively inexpensively would be great. Hey, maybe that's something that Polar Lights could tackle, who knows?

"It's Really an M-47"

This is the first time I've picked up your magazine and I must say I am impressed. I recognized a lot of names from the Polar Lights BB. The only thing that bothered me was the statement about the tank in the PL Godzilla. It's not a Panzer chassis. The tank is supposed to depict an M-47 Walker Bulldog of the J.S.D.F. The Tank, as assembled in the kit, is actually facing in retreat from BIG G and firing to the rear. Notice the small blister on the "rear." This is actually where the Browning .30 would be mounted. The details below the gun barrel are engine access hatches.

Bryan Bennett (E-mail)

- Bryan, thanks very much for the additional information, seriously. I honestly did not know what kind of a tank it was representing.

"Kit Girl!"

Dear Fred and the staff at MR, Greetings and salutations! Well, finally I'm able to get through to you there at your great mag; I had a bit of trouble before. It has been said that from the tiniest acorns spring the mightiest of oaks; this is true of you magazine which I enjoy regularly. It has become a great resource indeed for this modeler. Well, I know you are all very busy cranking out the next issue of MR and I can't wait to see what Kit Girl is bringing us, I have been looking for that old Buck

Rogers kit for a while now, but you all there might have pasted up a few gems in our hobby.

On the beloved subject of star fighters, have you all heard anything at all, any tiny snippet of news concerning FineMolds release of an all new, hyper-detailed 1/72nd X-Wing kit? If not, then let me be so proud to clue you all in. I know, you're thinking, another X-Wing? Blah. But wait, I said this is an all new X-Wing kit that is very close in detail to the studio prop model, only smaller.

I can't believe you or Fine Scale Modeler mag or any of the other hobby mags out there have not reported on this awesome kit. I think the reason is that FineMolds is a Japanese kit company, other than Bandi, Tamya and Hasagawa, what other Japanese kit companies do you hear about? Not much but this great little gem should not be overlooked nor should the new 1/72nd scale TIE fighter that's due out any day now. FineMolds will also be producing other SW kits like the B-Wing and Y-Wing in the same scale as the X-Wing kit with many more on the way. I personally can't wait! Curious? Then I strongly encourage you and my fellow MR readers (if this ever gets printed) to head on over to HobbyLink Japan.com to find out more. We need to get the word out about these awesome new SW kits.

I wish I had more time to rant and rave over the unbelievably well done kits of the Valkyrie fighter from Hasagawa, but I don't. These kits are based on what was seen in the animated movie Macross: Do You Remember Love? These too are produced in 1/72nd scale and are the best and the closest we will ever get to a "real" Valkyrie fighter in our life time. The only drawback is that they don't transform like earlier kit and toy offerings did. Oh well, these are not to be passed up either. Take a look at HobbyLink Japan if you haven't already. Well, take care and happy modeling!

Max Brandt (E-mail)

- Well, I'm sure you noticed that the X-Wing article by Jim Bertges appears in this issue.

We hope you enjoyed the first article by Kit Girl. There are many more to come from her. Thanks for writing, Max.

"Holy Cow!"

Hello Everybody!

I've just finished reading Julie Strange's article about the resin Buck Rogers' Starfighter buildup, and all I can say is Holy Cow!! As a serious collector and builder of studio scaled and accurate sci-fi models, I have to admit that I never knew that this gem existed.

What I am wondering is if Julie can put me in touch with whomever

she purchased the kit from, or if someone can guide me to a contact I can purchase the kit from. I know that she bought it from a private collection, but I can't even find any information on the web about it after an hour of searching!! Aaaahhh!!!!

Is there anything you guys can do to help? Forever grateful and a regular reader...

Sincerely, Tim Blanchard (E-mail)

From Julie:

"Hiya, Fred - www.federationmodels.com carries the Starfighter kit. Please feel free to hand that info out!

"Premiere Sci-Fi Miniatures"

Hello,

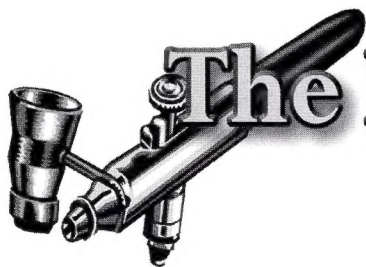
My name is Steve Raya and I would like to let you know about a situation I am in with a person that puts an ad in your magazine. Well, on January 17, 2002, I ordered a model kit of the Time Machine from Premier Sci-Fi and paid in advance using Paypal™ as Barry (Magen, the owner of Premiere Sci-Fi Miniatures - Ed.) wanted to be paid. To this day I have no kit. He keeps putting me off, telling me that first, he couldn't get the kit on time, then had problems at home, etc.

On April 3rd, he said that I would have the kit by the end of the month. End of April came...no kit! I have called him many times and also e-mailed him to no end, but no answer.

(On) May 3rd he called me to say that he went out of town to Florida to look for a job and that he was home to stay and complete his outstanding orders like mine. Well, nothing so far. He will not return calls or e-mails. He has even taken his website off line. I believe that he has taken me for my money. He has lied and taken my money. I'm taking legal action against him now, but I wanted to let you know about his service, business and about him and what he did to me. I see that he has his ad in your magazine and hope that you stop him or take his ad off your magazine so that he will never take anyone else or use your customers like he used me. Well, thank you for your time. People like him are bad for your business. Thanks again.

Steve R. (E-mail)

- We are very sorry for the difficulties that you are experiencing with Premiere Sci-Fi Miniatures. Yours was the third complaint we received in two days regarding their service or lack of it. The Premiere ad has been pulled and we will not accept advertising from them until it can be shown that all outstanding debts are paid and/or all kits have been returned to their original customers. Thank you for bringing this to our attention.



The Basics of Airbrushing!

by Ver Curtiss

another tips & techniques installment...

Like most readers of *Modeler's Resource*, I've had a lifelong love for modeling. I've also had a lifelong love of art and even a small degree of success as an artist. I enjoy a variety of techniques and media, ranging from pencil and ink, to traditional brushed acrylics and watercolors, sculpture, photography, and even a variety of computer techniques. (Check out www.art-nocturne.com to see what I'm talking about.) Yet, I've never enjoyed any tool or medium as much as the airbrush. It's truly a wondrous tool.

Basic airbrushing actually dates back to the era of cave painting. The first airbrushes were hollow reeds, and the artist would fill his mouth with dyes made from fruit or berries, blowing them through the reed in a spray. The first masking techniques utilized leaves and the artist's own hand with the dyes sprayed around them, leaving behind the outline of the leaf or hand. In this 21st Century A.D., airbrushing is a little more advanced, with a variety of techniques employed. The airbrush in its present incarnation is a wonderfully complex melding of technology and art. Maybe that's one of the reasons I love the airbrush; it seems like every time I use it, I discover some new capability of the airbrush.

Basic Airbrush Techniques:

• Masking:

As mentioned, masking is probably the oldest airbrush technique, and still endures to this day. Masking is not only the most basic airbrush technique, but also perhaps the most important. Masking is simply the act of putting something in the way of the paint spray so that the surface underneath is left unpainted (**See Illustration 1**). Whatever is placed in the way of the paint becomes the mask.

• The Earliest Airbrushing

When masking, you have a choice of two types of masking techniques to choose from. The first of these is the tight mask. For this method, the mask is cut to fit the job, then placed directly against the surface to be painted (**see illustration 2**). If correctly performed, this type of

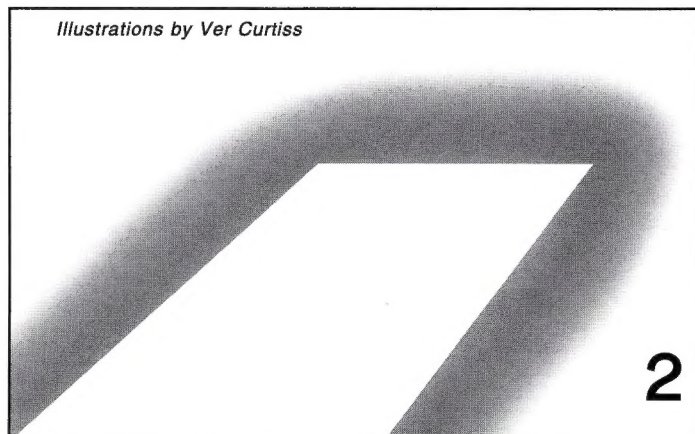
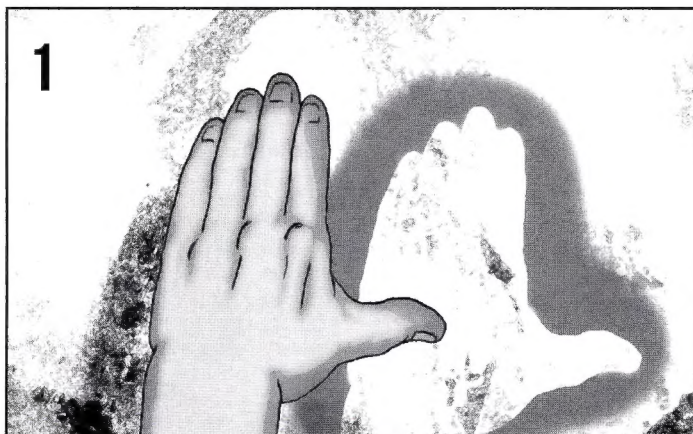
mask will produce very crisp and clean edges around the mask. If the mask is not properly affixed to the paintable surface, the mask can lift or the paint can "bleed" under the mask from the pressure of the spray and the project can be ruined. Depending on the type of mask used, it can sometimes be useful to burnish down the edge of the mask with a fingernail to keep it from lifting. Tight masks are typically made from paper, tape, mylar, frisket film (an adhesive plastic film made especially for airbrushing) (**see illustration 3**), or special masking liquids. When using masks, which are not self-adhesive (e.g., paper, mylar, etc.), it can be useful to keep a can of spray adhesive handy. Available in most hobby and craft shops, these sprays can be helpful in keeping the mask against the surface. One warning though...the fumes from these adhesives can be toxic, so spray the mask outdoors.

• Tight Masking

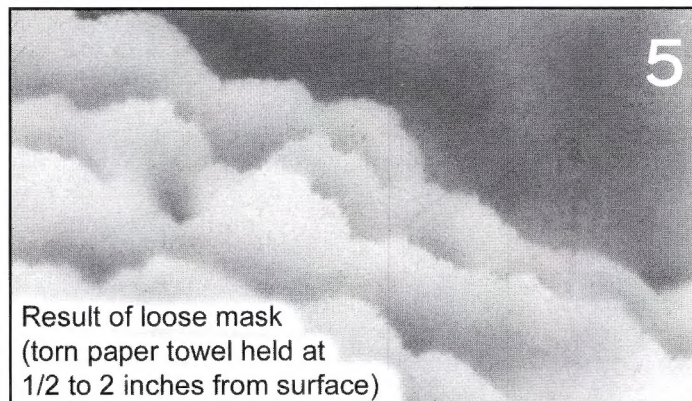
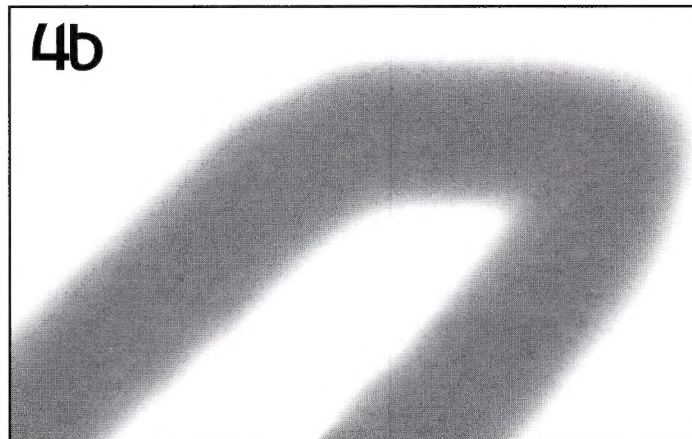
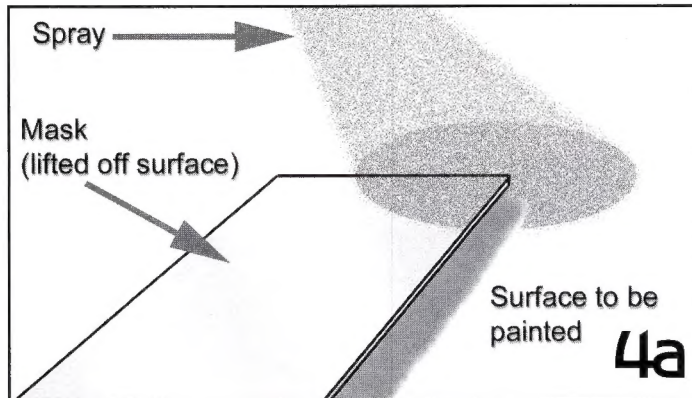
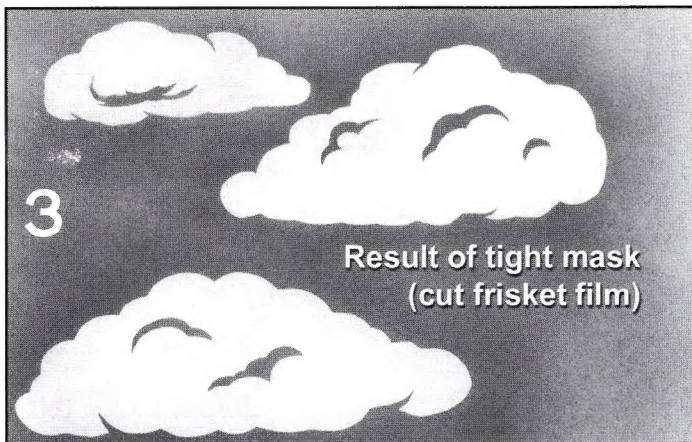
As a modeler, you may find the most useful tight mask to be liquid masks. Masking liquids are thick liquids, which dry into a paintable rubbery solid. Because they are liquids, they cling wonderfully to irregularly shaped projects (like most models), and when dried, they can be easily peeled off. Several companies make excellent masking liquids, and they are typically available in hobby and craft stores (in craft stores, look for them in the artists' watercolor and acrylics sections). The masking liquids can tend to be a bit expensive. Because of this, some modelers prefer to use rubber cement or artists' acrylic matte gel medium to save a few dollars. You'll need to experiment to find out what works best for you. Regardless of the masking material used, you should be careful when removing any mask. It's quite easy to remove one or two layers of paint, along with the mask. Always test your mask on a scrap or an inconspicuous piece of the project.

• Tight Masking on Paper

The second type of mask is the loose mask. This masking method is usually used when you want to achieve soft edges around the mask. To do this, the mask is lifted slightly as the surface beneath is painted (**see illustrations**



Illustrations by Ver Curtiss



4a, 4b & 5). Materials such as paper, mylar, and cardboard are typically used in loose masking. With this type of masking, there is no need to be concerned about removing paint when removing the mask. The only drawback to this technique is that finer airbrush control is required, and therefore the more skilled the airbrusher, the better the results.

• Stippling:

Another basic airbrushing technique is stippling. Stippling is essentially a method of using a coarse spray to achieve a pattern of dots. For the modeler, stippling can be a useful technique when painting things such as rocks, beards on male figures, and a variety of shading purposes. Stipple patterns can be achieved a few different ways. The easiest way is to simply turn the air pressure down to about one third to one quarter the pressure you'd usually use, and slowly increase the amount of paint delivered until you achieve the effect you desire. This method of stippling can require precise control on a dual-action airbrush and may not produce a coarse enough pattern for some applications. To achieve other patterns, you can experiment with removing the needle cap and/or nozzle cap from your airbrush (see illustration 6), and experiment with the pressure and paint amounts. Be very careful when doing this; it's quite easy to severely damage your airbrush's needle when removing or replacing the caps. It's also prone to damage if you get it too close to the surface being painted.

• Removable Airbrush Caps

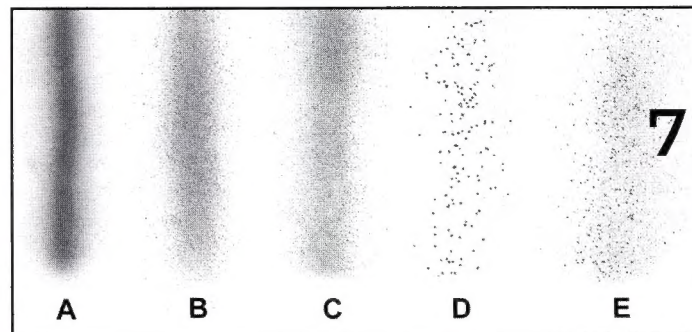
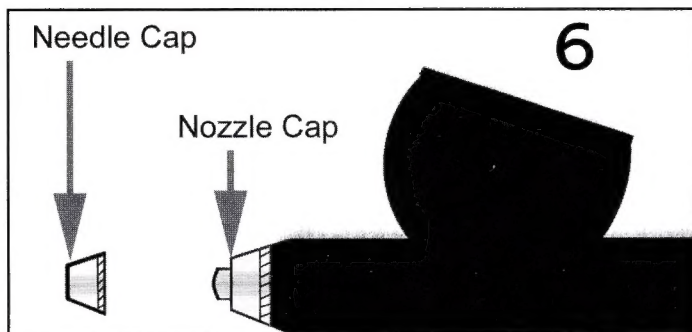
As you can see from the example below, there can be quite a difference produced by reducing pressure, removing the needle cap and removing the nozzle cap of my Iwata HP-C airbrush. A) shows the normal airbrush spray at 20 psi, with both caps still on the brush. B) is a stipple spray produced by lowering the air pressure to about 7 psi and tilting the airbrush trigger all the way back to maximize paint flow. C) shows the same technique, but with the needle cap removed. D) is the stipple pattern resulting when both caps are removed at 7 psi, and the trigger is rocked

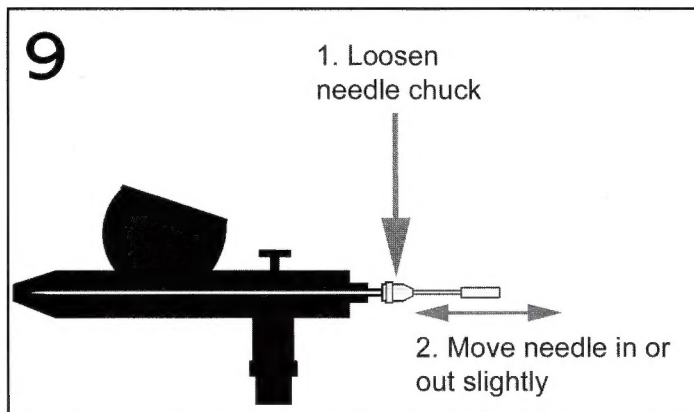
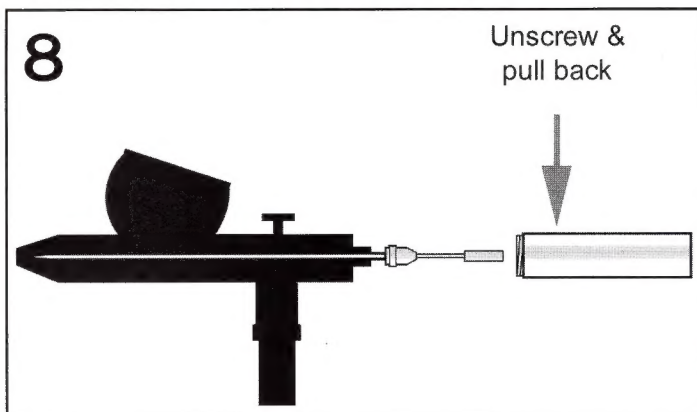
back and forth. E) also shows both caps removed and the trigger rocked back and forth, but at 20 psi.

Troubleshooting Tips:

• Thinning:

This may seem like a no-brainer to some, but failing to properly thin your paint can lead to any number of problems with your airbrush. Quite simply, some people will try to treat their airbrush more like a spray can than a precision





tool. Some paints will simply be too thick for it, so you'll need to thin down the paint. Depending upon the type of paint you're using, you may need to use either water (e.g., for acrylics) or thinner, specially formulated for the specific paint (e.g., for many enamels). To find the right mix, simply experiment a little until you achieve the correct effect. If the paint isn't sufficiently thinned, the brush will spatter the paint and will clog. If the paint is thinned too much, the paint won't sufficiently cover the surface and can at times just make a watery mess (which can actually be helpful when weathering models, but a headache at any other time).

Additionally, you may want to try straining your paint, especially if it's sat for a while since the last usage. Simply pour the paint through a very fine strainer to filter out any clumps or small particles. Some super-fine filters are made especially for this purpose, and would be ideal (if you can find them). You may also check with medical supply companies. They sell paper cones with super-fine filters, made specifically for filtering out kidney stone particles. If you can't find any super-fine strainers, try straining the paint through several layers of cheesecloth.

- **Teflon Tape:**

Worn and leaking seals can also lead to airbrushing problems. They can allow moisture collection in the hoses and lost air pressure, among other things. A little teflon tape can help this as well as prevent leaks. Teflon tape is an extremely thin and pliable tape available in hardware stores and used to seal off plumbing leaks. Simply cut off a piece, and stretch it around the threads of air hoses and other connectors, then tightly screw the connections together.

- **The Needle:**

Sometimes your brush will spatter paint or clog, no matter how much you thin your paint or clean the brush. At other times, it may seem that regardless of little you pull the trigger back, you get ten times more spray than you want. Both of these problems can be caused by the same thing...the needle. A bent or damaged needle can be responsible for a lot of different problems, but so can an improperly seated needle. If the needle sits too tightly in the airbrush, the brush will spatter paint and clog. If it fits too loosely, the brush will allow too much spray, regardless of how little you try to spray. To remedy either of these problems, try repositioning the needle a little either forward or backward. You probably only need to move it a millimeter or two, so don't overdo it. Simply unscrew and carefully pull off the back end of your airbrush (see illustration 8). This exposes the needle and the needle chuck. Loosen the

needle chuck, and very carefully slide the needle in and out a little at a time (see illustration 9). When you find the right spot, remember it; you'll probably want to use that same needle position every time you put the brush back together after cleaning.

- **Cleaning up Mistakes:**

Airbrushes can offer a number of advantages over traditional paintbrushes, but perhaps the most useful of these is the ease with which mistakes can be remedied. Because the paint is applied so thinly, it can be very easy to cover over or even erase any mistakes. The easiest way to get rid of a mistake is to simply cover it up with a fresh layer of paint. Just be sure to blend the new layer over the old so there aren't any noticeable ridges or lines of demarcation. Another way to remove airbrushing mistakes is to literally erase them. Depending on the project and the placement of the mistake, you could just remove the offensive layer of paint. You could simply sand off the mistake with a fine grit sandpaper, and on some paints, a soft white eraser may even work.

The thinly layered paint can also be helpful in other respects. It can be carefully rubbed or scraped off, revealing previously applied layers of paint. This technique can be utilized for effects very much like drybrushing.

Thin paint layers can also lead to problems with paint rubbing off when you least want it to. If you're satisfied with a layer of paint and want to protect it, you might want to use a clear coat between layers. I don't recommend using acrylic clear coats though. In my experience, they seem to exacerbate problems with paint rubbing off. I've had a lot better luck with canned enamel clear coat sprays. Just remember that these can go on rather thickly, so don't overuse them.

- **Conclusion:**

Many of the techniques and tips discussed above will probably take a little practice and experimenting before you feel completely comfortable with them. But that's half the fun of airbrushing. So feel free to experiment and invent your own variations on these basic themes!



ARTCAST, INC.
18 years molding and casting experience.
Tel: 817.854.0595

Artcast, Inc. • 206 E Bryon Nelson Blvd, Roanoke TX 76262
www.gtesupersite.com/artcast • E-mail: artcast@gte.net

Long ago, in an age where uncertainty reigned and the industry was still in its much maligned infancy, a decision was made to begin a magazine. The goal was to publish an issue six times each year, on time. This turned out to be a swell decision and it was heralded throughout the modeling kingdom. Growth was slow, but steady and eventually this magazine became a best-seller, known throughout the modeling world as one of quality and timeliness. But without the constant quality-filled articles that are routinely supplied by some of the best builders and painters in the industry, this magazine would not have grown, it would not be continually growing and it would have little future. Since those who write for *Modeler's Resource* have helped this magazine become what it is now, it was felt that time and space should be set aside so that you can learn more about each of our semi-regular and regular writers. Here is the start of what will be a multi-part article that will run over a number of issues. You'll see our writers' faces and read their own words. And now, **PART TWO** of our "Writer's Box" where, among other things, you will find the answer to this immensely important question as it applies to each writer:

Who Are They and What Do They Want?

Mike & Cindy Morgan

The Fairy Tale of the Glue Queen and her King

Once upon a time, some 24 years ago, a young girl from the hills of East Tennessee, met a young Nashville native. She was working in a Nashville restaurant while attending college. The young man would come into this restaurant after a long, tiring workday. They went out one Sunday evening and have been together ever since.

After the wedding, they moved from Nashville to her hometown in East Tennessee. Ten years later his company moved to Central Texas, and they said, "What the heck! We'll move a thousand miles!"

That was thirteen years ago. During those years, they've had many great experiences including - writing for *Modeler's Resource*®, trips to WonderFest™ and Mad Model Party, various IPMS shows in Texas and sharing their love of model building with others. The last couple of years have brought employment changes for them both. Can you say "layoff"? The King is currently Lead Supervisor for a Distribution Center and the Queen is Assistant Materials Manager for a modular home manufacturing company.

Their family consists of two dogs - Scooter and Spencer, two cats - Selina Kyle and Shasta and a fish named Mo'. Besides the fuzzy kids and models, hobbies for the King and Queen include sci-fi and old horror movies, art, antiques, Nascar and Drag Racing and Renaissance Festivals. The Queen is a major craft-a-holic with current obsessions dealing with crazy quilting, fabric landscapes and decorative painting.

If the last 24 years are any indication, it can easily be said, "And they lived happily ever after!"

Hilber Graf

Like many people living on the California coastline, I originally came from somewhere else. Growing up in Oregon during the 1950s and '60s, I began model building at the tender age of six in 1961. My first endeavor in plastic models was an old Pyro T-rex, which my Dad helped me glue together and I painted gloss purple with a fleshtone belly (shades of Barney!).

Continuing with Aurora monsters throughout most of the decade, I abruptly switched to historical subjects when I reached high school age. History had always fascinated me and it would dominate my hobby interests for nearly 20 years. Creating dioramas of major historical events, such as World War Two or the expansion of the American West, became a way of teaching myself for school homework assignments.

I put aside much of my model building during college in the early 1970s, taking a side trip through the entertainment world. Stage acting, working on technical backstage jobs for rock concerts and



a short-lived career as a radio announcer, gave away to studying film and animation in college. Somewhere in the middle of all of this, I started a marriage that has lasted to this day. By decade's end I was working as an animator for Filmation Associates Studios, churning out Saturday morning cartoons. That's where model building once again took center stage in my life.

In 1979 Filmation developed a new animated project called Flash Gordon, based upon the classic newspaper comic strip of the 1930s and '40s. To recreate realistic appearing spaceships, Filmation decided to use actual miniatures, photographing them and then converting each frame of film into cartoon cels, the acetate images used to create animated movies. They needed model builders to build these

spaceships and guess who was drafted to be on the miniature effects crew?

From there I ended up working on numerous commercials and some independent films that required models for special effects. By 1988 I found myself fashioning miniatures and toys for none other than the "king of pop" at the time, Michael Jackson. The same year saw me hired into one of the many miniature effects studios laboring on James Cameron's underwater thriller, *The Abyss*. Simultaneously, I used skills I'd learned in the Hollywood arena to start my own garage model kit company. If that wasn't enough, I began writing for hobby magazines. My life was completely immersed in model building.

Even my hobby of building replica props had turned professional. I was now creating sets and props for music videos, live theater and the growing Halloween haunted house amusement industry. Though my interest in history hadn't changed, my model building developed into an intense interest for fantasy, sci-fi and horror, primarily inspired by motion pictures. After 40 years holding a tube of glue and paintbrush in my hands, model building was not just a hobby. It became a way of life.

I look at the hobby today and marvel at the tremendous diversity and quality of products available. This activity has come a long way from that purple dinosaur in 1961. What would I change? Perhaps the image some people have of building models as a temporary phase in a child's life he (or she) will grow out of. Building models teaches youngsters the discipline of patience and exercises their creative energies. Even if the child eventually abandons this activity to move onto something else, that youngster has learned some valuable skills. I know I have.



The Ultimate War Machine!

with Dave Bengel

I love the Martian War Machine from George Pal's classic movie "War of the Worlds." I've always thought it was the perfect SF movie with the perfect SF spacecraft. Ever since I was a kid I've been thrilled every time it comes on TV. In fact, I have purposely not purchased a copy of the film. If you can see it anytime you feel like it, the magic of any film seems to be gone. How many of you used to scour the TV listings (pre-cable and video) hoping to come across a really cool film such as War of the Worlds, The 7th Voyage of Sinbad, or Silent Running? I'm dating myself here, but when these types of films would show up on late night TV I'd pour myself a big glass of iced tea, make some popcorn and stay up until the early morning hours enjoying the show. It did not matter that I had to get up and go to school the next day.

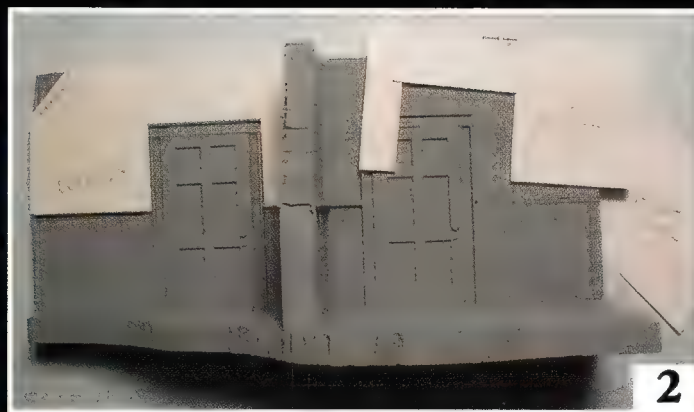
Thanks to Monsters in Motion (MIM) for supplying the kit and *Modelers Resource*® for giving me the opportunity to build it. I believe I own and have built every version of the War Machine that has been available, except for a very rare Japanese styrene kit that I had in my hands at the Mad Model Party a number of years ago. I'm still kicking myself for not buying it. Big \$\$\$! Hope I'm not boring you with this, but I'm a sucker for the War Machines.

When I first opened the box, I was shocked to see it was not cast in their normal bright pink (prime me now, please!), but in a bright blue instead. The parts were very nicely cast and needed very little cleanup (Photo 1), and I was very impressed by how well everything fit together. Whoever made the master got the shape dead on; this is not an easy shape to sculpt. The pattern maker remains anonymous, as I could not find a sculpting credit in the instruc-





1



2



3



4

ever drilled (Photo 5).

There was an uneven gap between the bottom of the walls and the base. It looked like someone got a little heavy handed with a belt sander when they cleaned up the parts after casting. Anyway, I decided to use Bondo (auto body filler) to extend the walls, thus fixing the gap. I wanted to keep the parts unattached as long as possible to make them easier to paint. I also wanted the Bondo filler to be a part of the building and not bond itself to the base. In order to do this I placed cellophane tape on the sidewalk portion of the base where the building would sit and rubbed a layer of petroleum

tions.

The model was designed with lighting in mind and in fact, MIM offers an accessory kit to do this that also includes sound effects. This was not supplied for this buildup so I cannot comment on how well it integrates into the final product.

Good News, Bad News.

Since the kit was designed to include internal lighting, the nose and wingtips were supplied as clear vacuformed parts. All of a sudden, an excellent kit just got very hard for the average modeler to complete. Vacuform is not easy to work with and I think solid resin parts should have been included for the average builder who opts not to light the kit, but I explain how I modified these pieces later in this article.

Ignoring the vacuform problem for the time being, I dove right into building the base. This is what I typically do; I work on the base first. I've noticed that I tend to do a better job on the entire kit if I work on the base first. This is because working on the main kit is more fun and, if I don't start with the base, I do a rush job on it at the end just to get it finished. So, in this case, I started on the base in the back of the building.

The Base

The exposed interior rooms were nicely detailed. I decided to spruce up the top floor a bit with wallpaper. After a quick search on the Internet using the search words "dollhouse" and "printable," I found a dollhouse-making site that offered free images that could be downloaded for personal use. I saved the pictures to my computer and printed them out. I made a template of each wall using some old business cards. I also glued the wallpaper printouts on old business card. Then, using the templates, I cut replicates of the walls from the business cards with the wallpaper on them (Photo 2). Now I had a sturdy piece of wallpaper that I glued onto the walls of the model. The "wood" floor was done the same way (Photo 3). The doors and wainscoting were painted a light tan, then washed with Golden's Transparent Red Oxide.

Since the building supports the War Machine, I pinned the three main walls together for added strength. I aligned the parts and used my rotary tool to drill right through the front wall and into the side wall (Photo 4). I glued tight-fitting wire pins into the side wall and cut them so they would not protrude through the front wall. The outer surface of the hole in the front wall was then filled with putty, hiding the fact a hole was



jelly on top of the tape. This would make sure the Bondo would not stick to the base. I mixed the Bondo according to the directions and put some on the base over the petroleum-jellied tape. I then set the building into place and scraped off the excess Bondo in the seam where the building meets the base. When it was cured, I popped the building off the base and was able to easily sand off the slop from the building.

I airbrushed the exterior walls of the partially destroyed building with Ceramcoat Red Iron Oxide (Photo 6). This is an inexpensive craft paint that I

thinned with Liquidex Airbrush Medium. After sealing with dullcote, I created the mortar between the bricks by whitewashing them with white watercolor (not cake, but from a tube) thinned with water and a drop of rubbing alcohol (Photo 7). It's important to use the rubbing alcohol as it breaks the surface tension so the paint won't bead-up. Please experiment! I really like watercolor for these kinds of washes because it's erasable paint. If you don't like the results, just get it wet and wipe it off! I used a small wet brush and carefully washed off the excess white watercolor until I was happy with the result (Photo 8). If you take off too much, you can just reapply it. It's temporary paint until it's sealed with a couple of thin coats of dullcote.

A day later I decided the contrast between the bricks and the mortar was a bit harsh so I decided to tone it down with a transparent overspray. I mixed my original brick basecoat with Future Acrylic to make my own transparent paint. This was

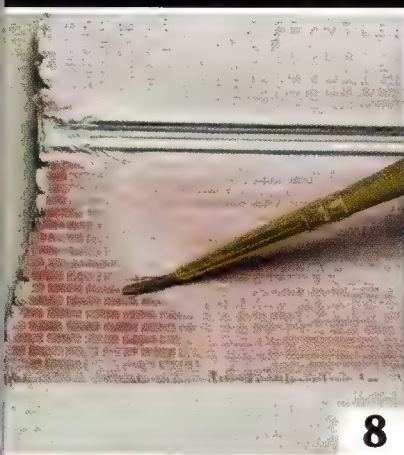
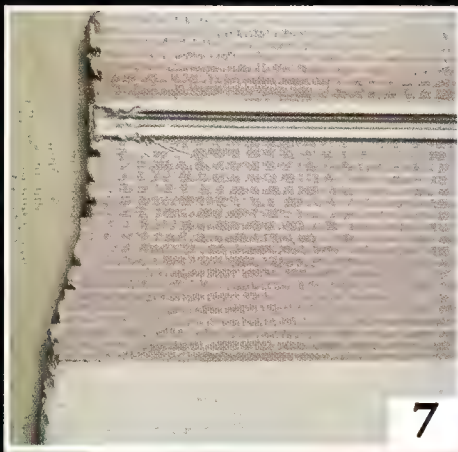
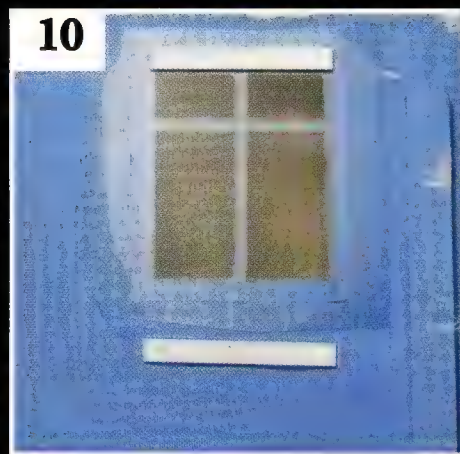
misted over the walls for a very nice effect. The granite corner accents were painted and weathered the same way, except the watercolor wash was black instead of white (Photo 9).

A clear plastic was included in the kit to make the windows. I cut them out and misted them slightly with Testors Dullcote for an opaque effect (Photo 10). I detailed the top floor windows by printing out some curtains from the same dollhouse site I used for the wallpaper. I cut the curtains out and glued them behind the plastic "glass." These were pushed back from the surface of the "glass" with .040-strip

styrene (Photo 11).

The roof depicted a bunch of exposed rafters and support members. These were painted with various shades of grays and browns. I tied all the colors on the roof together with a wash of Golden's Transparent Shading Gray (Photo 12).

The building, although finely detailed, was a bit plain. I added an awning over the door with a little bit of scratch building. I rooted around in my parts box and found a military truck bed cover from a Roco Minitank HO scale troop carrier. This worked perfectly; with a little bit of cutting and sanding it looked like an awning. To mount it, I cut a piece of strip styrene to scale as a 2" x 4" piece of wood and glued it onto the wall above the door. I then cut some steel wire to support the sides and bottom (Photo 13). Next, I made a sign for the corner of the building from thick sheet styrene and aluminum wire. I printed the word "Books" from my computer and



13



attached it to the styrene with spray adhesive. Note: I had spray painted the frame of the sign green and made the mistake of picking it up way too early, which left some nasty fingerprints. I let the paint cure for a couple of hours and started to sand away the fingerprints so I could repaint it. All of a sudden (happy accident here), I got instant weathering! It looked like chipped paint...perfect. I sanded the paint a little more and it was done. I drilled some mounting holes into the front of the building and made some mounting plates out of very thin sheet styrene to finish it off (Photo 14). I also added a destroyed billboard to the side of the building that I scratch-built from more styrene and printouts I found on the Internet (Photo 15).

I painted the street Charcoal Gray. The sidewalk is Quaker Gray and the fallen telephone pole is brown. I airbrushed burn marks around the deathray blast craters with Golden's Transparent Shading Gray. Some dirty washes (thinned acrylic black paint) and a bit of drybrushing finished off the street very nicely.



The War Machine

It was finally time to start working on the War Machine itself. I put this off as long as possible due to the vacuformed nose and wingtips. The War Machine's hull was an almost flawless one-piece hollow cast part. The seam line was easily filled with automotive glazing and spot putty (Photo 16). A light sanding, and it was ready to go. It was primed with Plasti-Kote Spot Filler & Primer. This is a high-build lacquer primer that is fairly thick and is used for filling minor imperfections. After another sanding, the pinholes and scratches were gone.

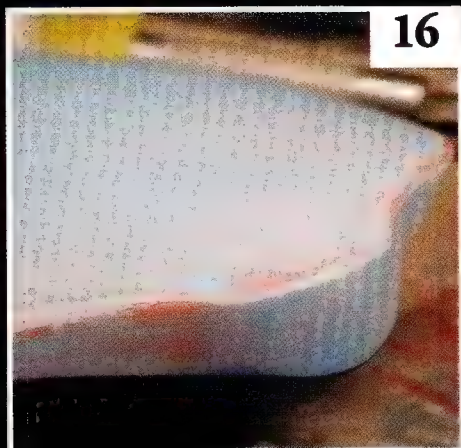
As I mentioned before, I had decided early on not to light the kit. This would make assembly much easier, but there was still a problem with how to attach the nose and wingtips. These clear parts needed to be cut out. There was a slight line molded into the part indicating where to do the cut. I used a small pair of curved cuticle scissors to remove most of the flash and then slowly fine-tuned with the sanding drum on my rotary tool (Photo 17). I used the line molded into the part as a guide, but it was still a matter of trial and error, taking off just a little bit at a time. The plastic was pretty thick, but it still did not leave much of a gluing edge. It also kept sliding around on the hull since there was no lip to hold the parts in place.

I decided to make the two wing tips and the nosepiece solid by filling them with Bondo. Because the Bondo sets quickly, it's necessary to fill each part in one at a time. I started by applying petroleum jelly to the hull as a release agent (Photo 18). I then mixed the Bondo and filled one of the wingtips (Photo 19). I also troweled some Bondo onto the hull where the wingtip was to be placed (Photo 20). There was a large hole cast into the hull that would make for a perfect alignment socket. I gently placed the wingtip into position letting the excess Bondo squeeze out (Photo 21). I did not try to clean it up just yet. After a few minutes the Bondo starts to gel and it gets to a strange "rubbery" state; this is

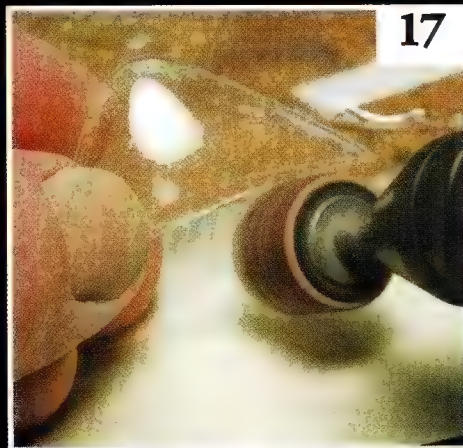


15

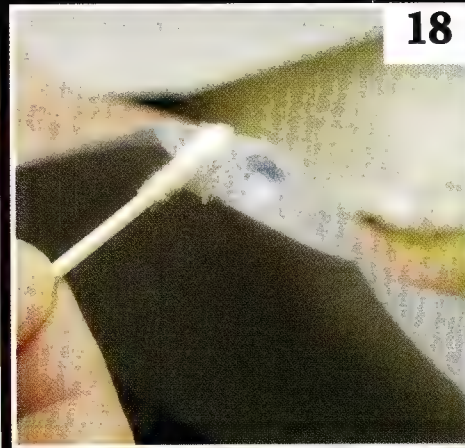
the time to scrape off the excess, being very careful not to knock the wingtip off the hull (Photo 22). I waited until the Bondo completely set (about 30 minutes) and popped the wingtip off (Photo 23). The rough edges were cleaned up with sanding sticks, and any imperfections were filled with filler putty. I repeated the process on the other wingtip and on the nose. I cleaned off the



16



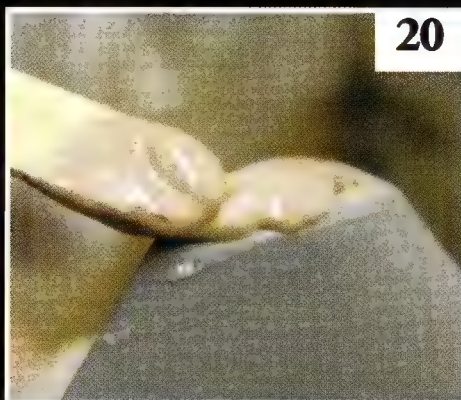
17



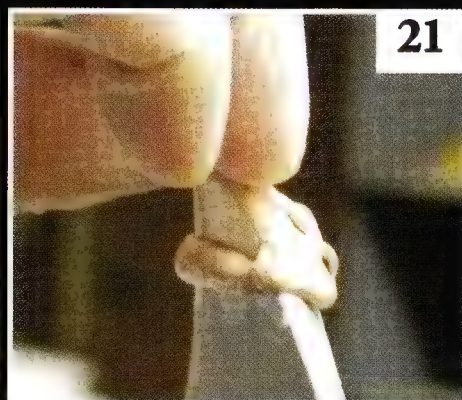
18



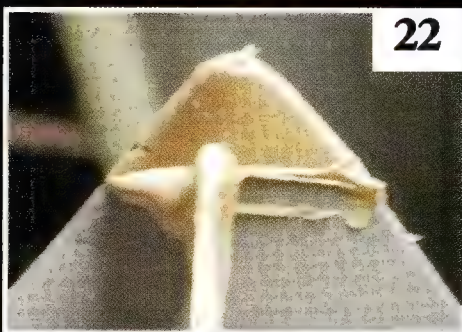
19



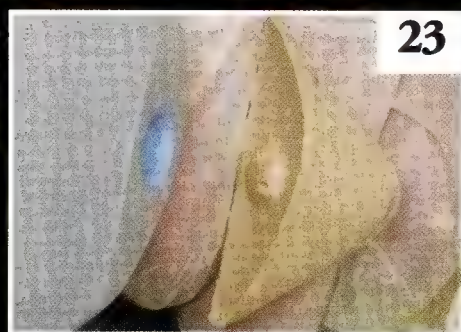
20



21



22



23

lighting the kit, I filled in the hole in the head intended for an LED with epoxy putty. I found a small, half-round, faceted, plastic gemstone in my parts box. This fit perfectly into the head and looked great (Photo 26). The clear vacuum-formed lens was glued into place with white glue. I used white glue because superglue will fog up certain types of clear plastic and I did not know what type of plastic was used on the lens. The cobra was painted with the same Testors

petroleum jelly that I had applied to the hull with V&P Naptha, a mild solvent available at any hardware store. This solvent has no effect on the resin parts or the lacquer primer that I use. Note: Always make tests on product compatibility. No one wants to mess up an expensive kit!

The nose and the wingtips, plus the three "magnetic projector discs" that go on the bottom of the hull were primed white. I airbrushed them with Ceramcoat Jubilee Green, then misted the edges with Model Flex Old Yellow to simulate lighting from the inside. I finished them off with a couple of coats of Future to seal and gloss up the paint (Photo 24).

The hull was painted with a spray can of Testors Metallic Copper (Photo 25). This is an enamel paint that needs at least 24 hours to completely cure. It dried with a very nice sheen, so I did not seal it with any type of overcoat, which could affect the final look. The previously painted nose, wingtips and magnetic projectors were glued to the hull with 5-minute epoxy. I decided not to weather the hull because, of course, their Martian force fields made them impervious to anything we puny humans could dish out.

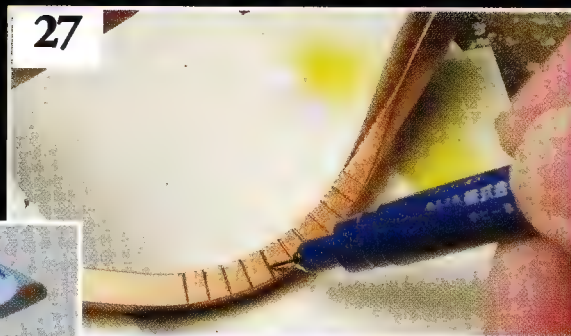
The cobra was cast with a hollow metal tube inserted through the length of the neck. This was to facilitate running a wire through it for lighting up the deathray emitter. Since I was not

Copper as the hull. The scribed lines in the "flexible" part of the neck were accented with a Gundam Marker (Photo 27), which is basically an extremely fine tipped marker that is designed to detail Japanese Anime robot kits. The cobra was glued into the hull and the War Machine was done.

As I placed the completed War Machine onto the finished base, I started hearing the distinctive throbbing and humming sound effects of the ship emanating from the depths of my brain. Time to check the TV listings again!



Front & Rear Beauty Shots Next Page!



27



26



24



25



Monsters In Motion
181 W Orangethorpe, Ste E
Placentia CA 92870
Tel: 714.577.8863
Fax: 714.577.8865
www.monstersinmotion.com

www.masterpiecemodels.com
THE TIME MACHINE



Masterpiece Models
13215C S.E. Mill Plain #273
Vancouver, WA 98684
Tel: (360) 256-1488
Fax: (360) 256-1488

**Unpainted,
 Unbuilt Kit:**

\$164.99

plus \$15 s/h

Ltd. Ed. of 500 w/lights w/rotating disk: \$799.00 + \$40 s/h

Custom Model-Making Services!



Lights, Sound and Motion Available!

At Last! Affordable Order Securely online or call Toll Free (877) 560-6398

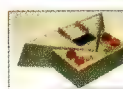
Vacuum Forming Tables

for Modelers, Designers, Inventors and Engineers from

warmplastic.com



Essential tools for your workshop
 Comes w/plastic. Not a kit!
 Starting at \$98.



Introducing:
 Professor Bad's Switchbox of Terror!
 Vac-Formed-E-Z Build Model Kit
 with switches (as shown) \$89.

Unbelievable Water
Works Like Magic!
Realistic Water & Water Effects
 Realistic Water models lakes, rivers, ponds and streams.
 Water Effects models waterfalls, rapids, ripples and waves.
 • Use directly from bottle
 • Will not dry hard or brittle
 • Flexible and water soluble

Available at your favorite hobby store!

WOODLAND SCENICS®
 P.O. Box 98 • Lima Creek, MO 63052
 214-555-1111 • www.woodlandscenics.com

Well, if that just isn't cute! Some little guy running across the rooftops...! He looks kinda familiar too...



The
TICK

The Blue Flame of Justice

with Norm "Kitman" Piatt

© 2001 Fox Broadcasting Co.

"From the windswept plains of nowhere, a beacon of justice has burst out into the crime-ridden streets of The City. Once again the pilot light of Heroism has flickered to life in the oven of our Discontent. And that shimmering blue flame is...THE TICK!"

The Tick was a momentary light of justice on our TV screens...a hero in a sea of wasted recycled sitcoms, reality TV and cop shows. It didn't take long for Fox to pull the plug on the show with only six or seven episodes to be seen. Alas, The Tick was doomed from the start because it was definitely too cool for the general masses. It's really sad that the general public wouldn't know cool if it bit them on the ass.

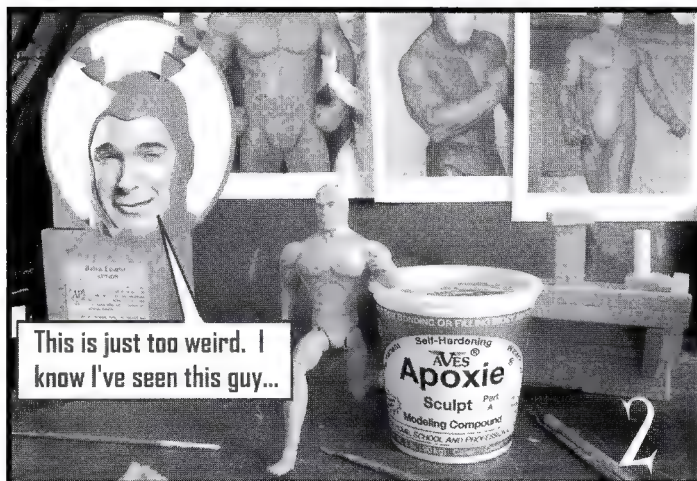
Fred and I talked about doing a conversion of the Tick just before the show's demise. We figured it wasn't going to last too long. We just didn't know we would be right so soon. We decided the conversion would be based on the opening segment where the Tick is running across the rooftops....classic TICK.

First off, I needed a figure for the conversion. I thought of using the Toy Biz Rhino, but after receiving one from my friend Tom Parker, I realized he was much too bulky. It would have to be a figure that I could easily sculpt the proportions of the Tick onto. It was while I was looking in my spare parts box that I came across the Playing Mantis Action Jackson figure. It was perfect for the Tick! The Action Jackson figure turns out to have a reasonable likeness of Patrick Warburton with a goofy look already on his face (something that seems to be a prerequisite for action figures). It was a plus that I wouldn't need to sculpt a new face. It was a great size to work with being it is about eight inches tall. Now all that was needed was to come up with a base material. I have a good supply of



½" oak-finished plywood I could use to mount the diorama. I decided to use Balsa Foam for the diorama buildings. I really like this stuff; it is so easy to carve. You can make just about anything out of it. I have only two problems with Balsa Foam: the dust (you must use a facemask and eye protection) and it's so expensive. You would think they were making this stuff from gold, but the results you can get make it worth the price.

I began the Tick by watching the video of several episodes. I repeatedly watched the opening segment to get the scene in my head. I also snapped a few photos of the Tick jumping across the rooftops directly from the

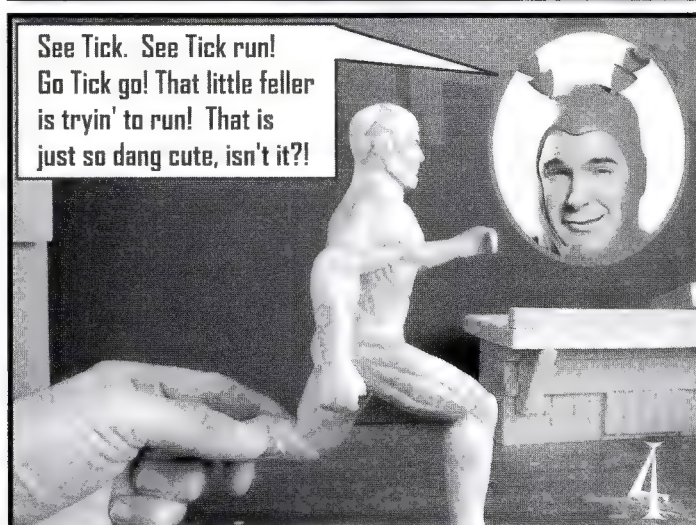
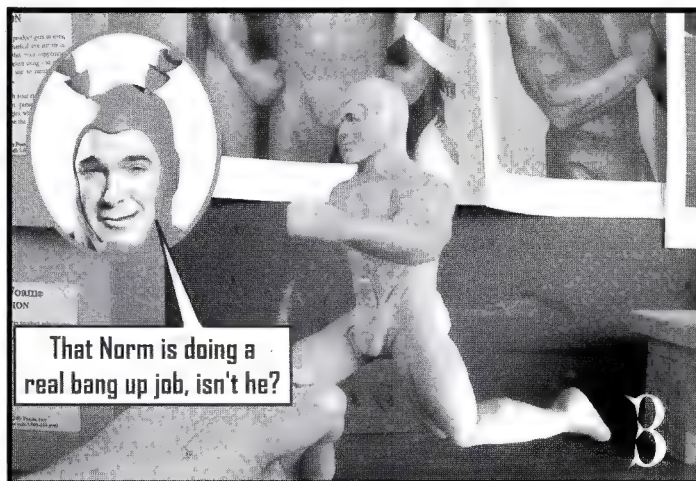


video. From my PC, I downloaded several photo shots of the Tick. I tried to get several different angles front, back and side shots. I placed a good selection of the pictures onto a board that I would keep in front of me while sculpting. It was time to start the conversion now that everything was in place. I superglued the action figure into the Tick's running pose, gluing each of its joints to lock them in place. After he was all glued into position, I removed the hair (bangs) on his forehead with my hobby knife. I cut the hair back up to the top of his head (FIG 1). This would make room for his facemask that I would sculpt on later. Following my reference material, I started with the upper body working on the shoulders, chest and neck areas. I worked my way down the figure bulking up his arms and back. The Action Jackson figure is a very thin figure; this allows you plenty of room to add on your putty.

I find action figures to be a great starting point for conversions. The best figures to use are the Dragon figures. They are very articulated and are nearly skeletal, which makes them perfect to sculpt over. I also like the Ultimate Soldier figures, not as much articulation as the Dragon figures but nearly as good. I compare them to having a blank resin figure with one big advantage...you are able to pose the action figure into just about any position. It is also like having a premade 12" scale armature or in this case, 1/12th scale. Proportions are already there for you. These are a great starting point for the beginning sculptor, or even the more advanced sculptor.

OK, back to the Tick. Following my reference material, I started sculpting on the head and mask shaping it around the cheeks, forehead and chin. When adding on the ear pads, I simply covered the figure's ears and gave them the proper shape. The Tick has a ridgeline around the side of the mask near his cheeks; adding this detail is important to the look of the Tick (FIG 2). Once I had the head and mask finished, I turned my attention back to his body. Filling in his abdominal and groin areas, I sculpted in the Tick's six-pack, filling in and detailing his torso (FIG 3).

After allowing the upper body to dry, I started sculpting on the legs. I prefer doing them one at a time because it makes it easier to handle the figure. I sculpted the left leg first, working my way down to the foot. I added rolls of putty onto the leg following the muscle separations that were on the action figure. I applied the putty onto each muscle rather than just covering the whole leg. This brings out better muscle separation. I bulked up his calf and lower leg, then I added in the kneecap detail. I covered the foot and shaped out a shoe for him and added three toe digits to the shoe. Once the first leg had set up enough, I sculpted on the second leg. When the whole figure was dry, I made an attachment point in the right foot



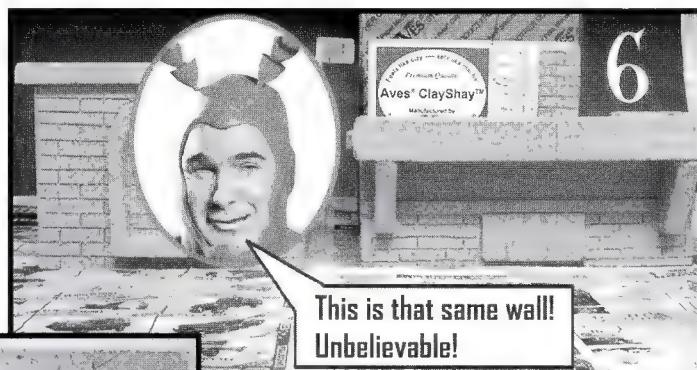
(FIG 4). I drilled a hole one inch deep into the heel of the right foot for a steel rod, then I epoxy glued the rod into the foot. I would simply push the rod down into the Balsa Foam building to hold the Tick in place. I used two 1½" pieces of 19 gauge steel wire for the Tick's antennas. I drilled two locator holes into the top of the Tick's head leaving about one inch length sticking out of his head. I rolled out two small balls of Aves and covered the wire, allowing these to completely dry before moving onto the next step. I removed the antennas from his head and using a small triangular needle file, I filed in the individual antenna shapes. I find that sometimes it to be easier to carve or file the shapes you need rather than sculpting them. The antennas would later be superglued back onto the Tick's head.

While the figure was completely drying, I began working on the diorama's buildings. The two buildings were made from 1 package of 9x12x1 Balsa Foam II and two packages of 6x9x5 Balsa Foam I (FIG 5). Taking my cues from the video shots and my imagination, I began carving the foam. A word of caution, bit of workbench safety should be taken while working with Balsa Foam; safety glasses and a dust mask should be worn. For the portion of the building the Tick would be on, I glued two 3" x 8" pieces of the Balsa II together with woodworker glue. Next I carved in the front of the buildings details. I followed this by gluing on Balsa Foam I for the rooftop and then cut the roof ledge braces made from two 1½" x 3" pieces of Balsa Foam I. The chimney was made of Balsa Foam II and scoring the foam with a small steel pick, using a ruler as a guide, made the shape of the bricks. The exhaust vent was assembled with a 3" piece of ½" plastic tubing with a



1 1/4" square piece of Balsa Foam I for the base. I inserted the tubing by twisting and pushing it thru both the base piece and the rooftop. The second building was made from 3 pieces of Balsa Foam I: 4 1/2" x 6 1/2" for the front face, 4 1/2" x 6" for the side face, 4 1/2" x 6" for the rooftop portion and glued together with woodworkers glue. I decided to set the rooftop on this building down inside the walls to set them apart from one another. I also carved an ornamental arch for the face of the second building to make a notable distinction between the two buildings. I carved the ornamental arch out of Balsa Foam I. Starting with a piece 2 1/4 x 4" of foam, I drew on the arch in pencil and then slowly scored the inner line of the arch with my hobby knife. The most important thing when working with Balsa Foam is to work slowly. While cutting the foam, I found it best to always give myself extra room when cutting. It is always easier to take a little more off then to try and put it back on. The lighter weight foam carves very easily, so be careful...you want to keep all of your fingers. Once I had the inside scored, I stopped short of going all the way through. This way it still had strength when I trimmed away the outside edges around the arch and I could now safely remove the inside piece. Afterwards, I gave the arch a bead of woodworker's glue and glued it onto the building wall. For the building ledge I cut pieces 3/4"x7" and 3/4"x 6 1/4." I glued the ledges to the second building and let it all dry well before I broke off the pieces that the Tick would have kicked off leaping from one building to the other. For the ledges on the building the Tick would be on, I cut pieces 1/2"x 9" and 1/2"x 3." I then added a couple of details to the roof. First, I added a TV antenna using a 3" piece of 1/16" aluminum tubing and some 19 gauge steel wire. I tied the wires together using floral cloth wrapped wire and superglued them all together. The second detail was another chimney made out of Balsa Foam, giving it a different shape than the first one. To help tie in the two buildings and bring the whole diorama together I used a nameplate with Tick's logo carved into it placed between the two buildings (FIG 7). I used a 2 3/4"x 6" piece of Balsa Foam II. Using the Tick's Logo from a photo and sizing it to fit in my computer, I printed it out and altered the logo to make it a bit easier to carve. I then traced the name onto the Balsa Foam. I worked ever so slow cutting the outline of the lettering with a #11 hobby blade. Once I had it all scored I slowly removed the surrounding foam.

After I had the lettering carved out, I scored in the brick wall details. I then sealed all the building pieces with ClayShay (FIG 6). ClayShay is an Aves product that works great for covering Balsa Foam, Styrofoam, wood, etc. It is a versatile product that can be used thick or thin. Mixed



with water it has a fine grain that helps give a stone-like appearance to what you cover. Being epoxy, it acts as a sealant and glue and is much stronger than the gesso or spackling products that I had been using. I highly recommend you give this product a try.

I did several in-progress mockups of the diorama to see how it was progressing and to help get a vision in my mind for the background. I wanted to add a cityscape backdrop for the diorama to give a sense of depth to the scene. To accomplish this, I turned to Foam Core Board. I cut three layers of Foam Core to represent the city in the background. I cut each layer progressively taller then the last with a 1" inch separation between the layers. This separation of building layers helps to bring out a bigger sense of depth. Now the Tick was clearly in the city on patrol out protecting the good citizens from the evil forces that lurk in the darkness.

Any fans of the Tick who would like to help campaign to get the Tick back on air. Visit comics2films at:

http://www.comics2film.com/StoryFrame.php?f_id=139
Or write to: Sandy Grushow, Chairman of The Fox TV Entertainment Group, 10201 W. Pico Blvd., Building 100, Room 5110 Los Angeles, CA. 90035

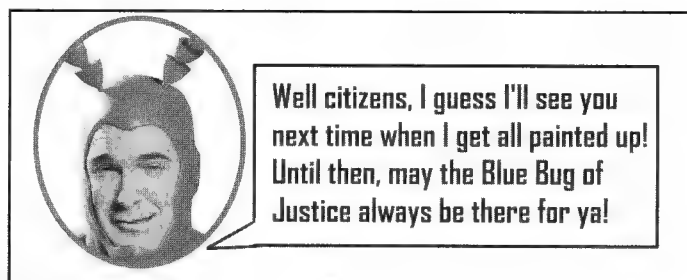
Fred will be taking it from here to paint the Tick and he may also be changing or adding to the diorama too. You can look forward to that in Part Two of The Tick in an upcoming issue of MR!

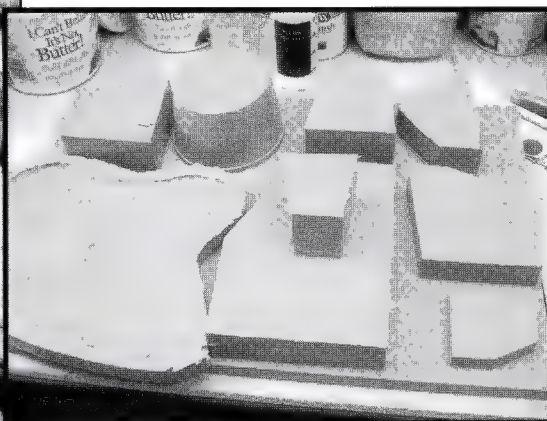
As always, if you would like to contact me about this or any other conversion you can email me at: getwebbed@lvcn.com and be sure to stop by my web site at: www.kitmanconverts.com. Until next time keep modeling, Norm "Kitman" Piatt.



Supply List:

Playing Mantis Action Jackson figure • Aves Epoxy Sculpt • Aves ClayShay o 1 package of 9"x12"x1" Balsa Foam II • 2 packages of 6"x9"x.5" Balsa Foam I • 12"x22" 1/2" plywood • 19 gauge steel wire o 1/16th in. Aluminum tubing • 1/2" plastic tubing • 3/4" wood trim • 2 sheets 20"x26" Foam core board • Wood workers glue





**by Fred DeRuvo
with Dave Bengel**

A First-Timer's Guide to... ***Casting Your Creation!***

The rows of parts shown at left are the results of hard work and utilizing the molds (above) that were created in Part One of this two-part article. Teaming up with someone who knows what they're doing is the best way to learn.

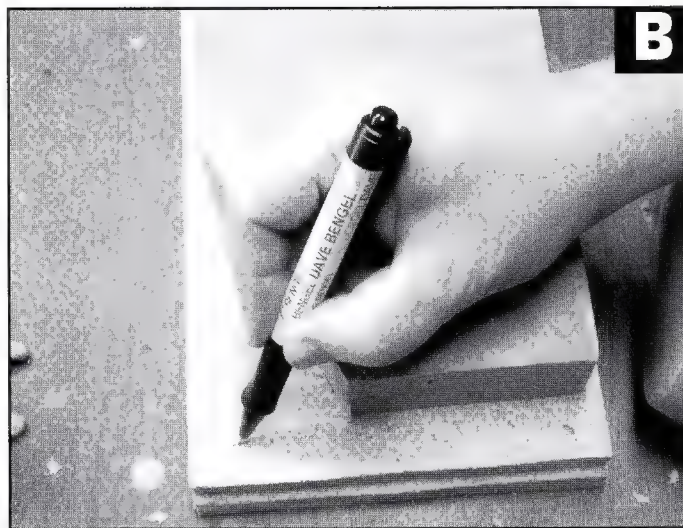
All right, you're still with us after going through all the steps in the process that were highlighted in the previous article. You'll recall that you learned how to create the molds for your original kit in preparation of actually casting individual pieces so you can get the model out there to the buying public!

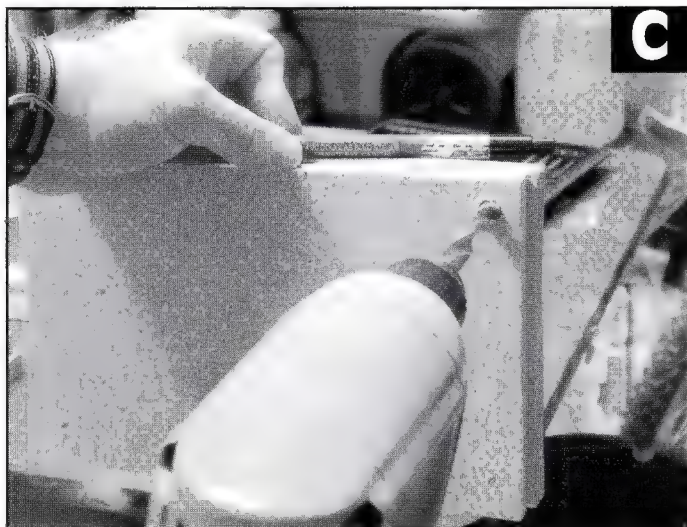
I learned a great deal under the tutelage of Dave Bengel and for anyone who would seriously like to learn this process, it's best to learn as an apprentice from someone else who knows.

There are many ways to mold a kit and sometimes the combinations of how the pieces should be grouped can be legion, or so it may seem. It's really six of one and half a dozen of another. When we were going through the process, it reminded me a bit like a high stakes game of chess. Dave would sit and stare at the pieces for quite some time, running through a variety of scenarios in his head before deciding on the best course of action to take. Even after the process (including the casting) was done, Dave said there were a few things that could have been done differently. Casting is not necessarily an exact science, but the more you know and more experience you have, the better off you are as you approach your project.

The first thing you will need to do once you've created molds is to make the things that will hold the molds together snugly. The last thing you want is for the resin to leak out all over the place or for the mold halves to slip a bit. Either way, your part will be ruined and then you would need to start over.

You'll note in **photo A** that all the individual mold halves are lined up across the face of particleboard. Particleboard is nice and smooth, easy to cut and relatively flat. You'll want to make sure that the lines you draw around each mold half is larger than the actual mold half itself because you'll be drilling holes in the wood.





Once the pieces of wood are cut, you'll want to place one on top of the other, then place the mold half in the middle. From here, make marks on the four corners, **photo B**. These holes will be drilled all the way through both pieces of wood and then we'll use bolts and nuts to hold the pieces of wood together with the mold inside. As an aside, you can also use heavy-duty rubber bands instead of bolts and nuts. It's your preference and points can be made for either; it comes down to the choice of the person doing the casting.

Photo C shows the wood being drilled. Of course, if you opt to use bolts and nuts, it's simply a process of using a drill bit that's slightly larger than the bolt, drilling through both pieces and you're ready for the next step in the casting process.

Photos D, E, F & G all show the process of creating the pour spouts. Obviously, when resin is poured into a hole in the mold, the air that is in the mold has to find some way to get out of the mold. If there is no exit hole for the air, then it simply gets trapped inside the mold and...voila!...one huge air bubble, which is fine if you're trying to cast up an air bubble, but they just aren't all that attractive on model kits!

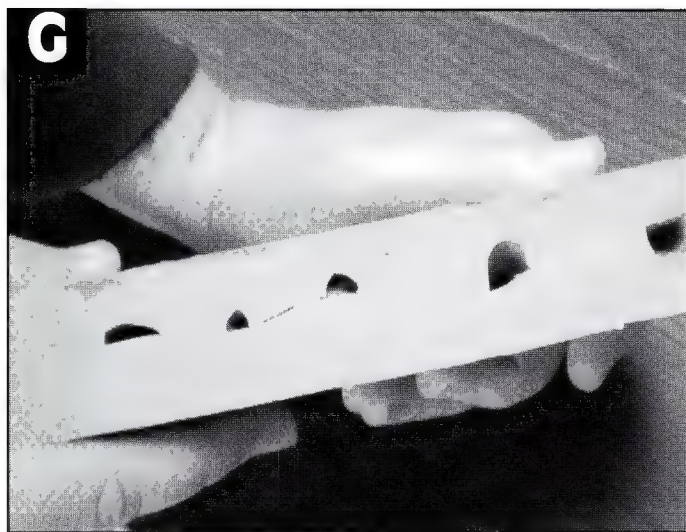
Notice in **photo D** that a pour spout is being carefully carved or cut at the very bottom of one of the feet. **Photo E** shows the completed spout. A pour spout needs to be created at the end of each one of these areas as shown in photo F.

When all is said and done and the two halves of the mold are placed together, you've got a series of holes that serve as pour spouts and air release spouts. What goes in must come out. You'll wind up pouring until the resin itself comes back up out of the molds. Then you'll know that the air is pretty much gone from the mold. Resin tends to set up rather quickly, so you'll want to not use more than necessary. How do you know how much resin to use? Trial and error at first until you figure out exactly (or close to exactly) how much resin is used for each mold. In a word, measurement will get you there.

Now, of course, the type of casting that we are talking about in this particular article does not utilize the vacuum pressure method. Mark Brokaw, undoubtedly one of the best casters in the industry, routinely uses the vacuum method during the casting process because the air bubbles are literally forced or sucked out of the interior of the molds. The apparatus or equipment needed for that process can be expensive and if you're not going to do this full-time, it would be a waste of your money to invest in that because it would take a good deal of time to recoup your investment. This method that we're using is a good enough method to get the job done and, if done carefully, you'll be happy with the end result.

Now, once all the pour spouts are added to each mold, you'll then need to begin casting. A word here...once you begin casting, you'll most likely want to continue to cast until you run out of resin if you're using the one gallon jugs of A & B parts. That's what Dave and I did. We essentially set the whole day aside so that we could get as much casting done as time allowed and as resin was still available. Once it's opened it starts to age, so keeping it around for a while





isn't a good idea. Try to use it up at one time. Opened resin containers will begin to absorb moisture out of the air if not used up in a couple of weeks. When this happens the resin will foam when curing. If this happens the whole batch is ruined.

You'll notice in **photo H** that a spray can of mold release agent is being used on the open face mold that represents the base for David & Goliath. Simply put, the mold release allows just that...the cured resin to leave the mold easier and, hopefully, by not tearing the mold. In **photo I**, a sock has been filled with talcum powder and patted over the surface of the open face mold. The talcum powder is not a mold release. It is used to break the surface tension between the resin and the mold. This tends to eliminate most bubble problems without the use of pressure casting. Either product will work as they both accomplish the same thing. Some swear by the actual mold release agent and some swear by the talcum powder. Which should you use? Try them both and decide for yourself which is to your liking. You'll want to wear some type of protective mask with BOTH products so as not to inhale either one.

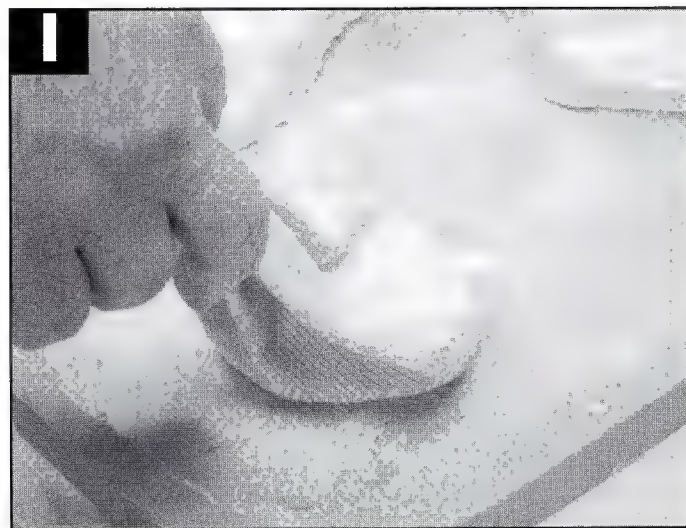
Photo J shows the molds all lined up and ready to receive the resin. They have all had some type of mold

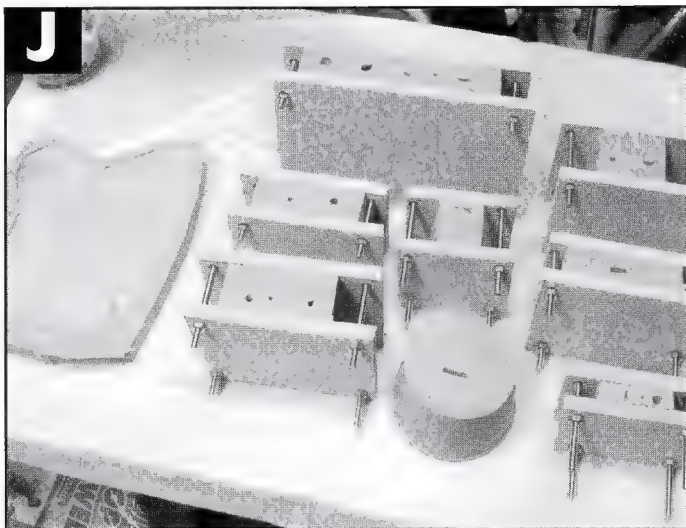
release agent applied to the inside of the mold halves and then they were placed between the boards and gently snuggled into place with the use of the bolts and nuts. Now a point to remember here is that the bolts and nuts are used to simply hold the molds together snugly, not tightly! You don't want to wind up scrunching down the molds so that the mold itself begins to bend. Depending upon how you've molded the parts, part of the mold could be damaged or cut off from resin flow. You simply want the rubber to be held snugly and nothing more.

Photo K shows the two parts of resin that we used. As with the products mentioned in the first part of this article, the mold release agent and resin were acquired through the good people at Bare-Metal Foil (www.bare-metal.com). They don't just sell foil anymore!

This is really the tricky part to the whole process. Well, that's not completely accurate because there are a number of tricky parts in both molding and casting. However, if you fail to measure accurately here, you will wind up with a poor mix and either your parts will not set up correctly or something else may happen.

You're going for a 50/50 mix and it's best to use measuring type containers that have measuring marks delineated on the sides. You can also go by weight. The most





important thing is to get it right by following the manufacturer's instructions.

Now, once you pour you will need to mix thoroughly and then pour immediately! Don't put the cup down to answer the phone or get a soda. Pour the contents of each container into the same cup, mix with a wooden popsicle type stick and then pour into the mold using a small funnel **Photo L**, until the resin begins to run out the air spout. Once this occurs, stop pouring and go to the next mold.

Dave Bengel's advice and tutelage was invaluable! I can't say that enough. I wouldn't have known where to begin or how best to approach this whole project. Dave worked it out so that he knew how much resin was needed for each mold. Then, we would pour up that amount (for maybe two to three molds), pour, then mix up more and pour resin into the rest of the molds. This process went on for about an hour to an hour and a half until all the resin was gone. I believe, if I remember correctly, that Dave said David and Goliath needed 40 ounces for ALL the molds to get one full kit. When we were done, we had eight complete kits and a few extra parts to show for it.

As I write this (early April), I can tell you that I am out of kits, having just sold my last one today. The molds have

been transferred to the very able hands of Mark Brokaw and by the end of April, I should be receiving more David & Goliath castings from him.

I'm excited that I actually went through the entire process of creating molds and casting a kit...MY kit...another kit that *Modeler's Resource*® produced! There's nothing like creating something that others want to have. If you haven't done so, maybe these two articles will give you more interest in trying your hand at producing your own model kit. At any rate, it's a start.



B BARE M METAL F FOIL CO.

• Molding & Casting Products •

We Carry Molding Materials and Casting Resins in Consumer Sizes & Industrial Packaging

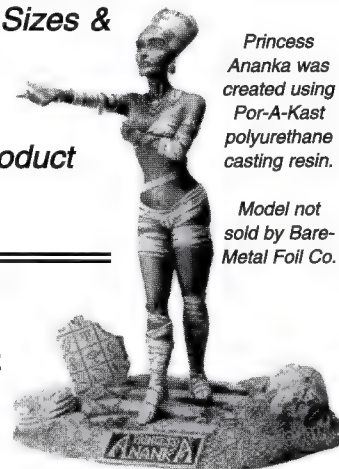
- Bare-Metal Foils
- Synair & Polytek Product Line

Princess Ananka was created using Por-A-Kast polyurethane casting resin.

Model not sold by Bare-Metal Foil Co.

Bare-Metal Foil Co.
PO Box 82
Farmington MI 48332
Tel: 248.477.0813
Fax: 248.476.3343

baremetal@mediaone.net
We're on the Internet: www.bare-metal.com



Goodies & Gadgets

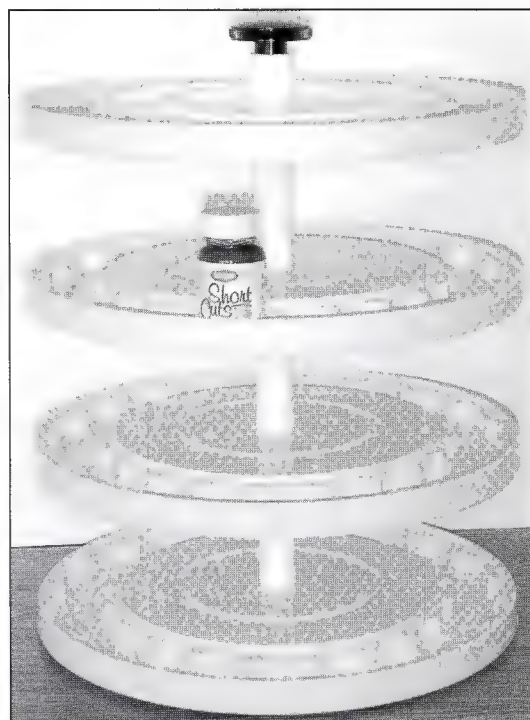
PAINTER'S CAROUSEL

Okay, I have found it! This, for me, is the epitome of what a storage facility for paint jars should be and here's why:

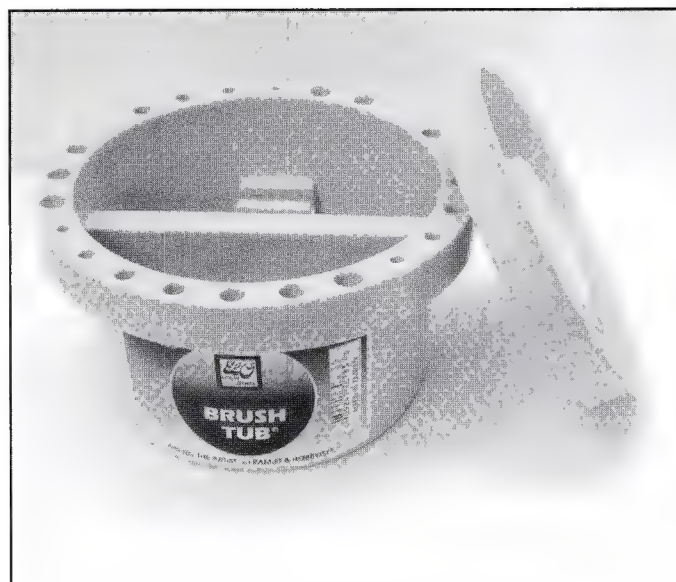
- 1) The carousel rotates, making it very easy to get to the paint jar you're looking for without a problem.
- 2) This carousel comes in two sizes: a four-tiered carousel or a two-tiered, holding 80 and 40 jars respectively.
- 3) It is fairly compact, taking up little room on or near your workbench.
- 4) It is made to hold many different types of paint jars, since a uniform size is not used by all paint manufacturers.
- 5) Both size carousels are affordably priced.

The **Paintier 80**, shown at right, retails for \$40.00. If you'd like more information about these two products, you'll want to contact them either through snail mail or via the Internet. Have it at because I doubt that you'll be disappointed!

www.wargamescenics.com



BRUSH TUB



This unique accessory is from the good folks at Loewell-Corning and it is designed to keep your brushes handy and clean. You'll notice the small holes around the edge? Those are to store your brushes while you're painting. The inner compartment is filled with water or solvent and it is there that you swirl them around in the liquid to remove the paint. There is a roughened edge on the bottom to help you gently "scrub" your brushes. This helps in the removal process.

There are a number of sizes and shapes made by the Loew-Cornell company, so it's very likely you'll find exactly what you need for your purposes. These are widely distributed and you'll most likely find them at places like Michael's or other arts and crafts-related stores. Check out their full line of brushes and accessories on the 'Net at:

www.loew-cornell.com

KRYLON®



This name is well-known throughout the paint community and they've been around for quite some time! We had the opportunity of talking with these folks at the recent HIA trade show and they were kind enough to send us a few samples of some of their newest product available for the craft person.

Shown in the photo are Short Cuts Hobby Craft Paint Pen, Short Cuts Hobby/Craft Spray Enamel, Short Cuts Brush-On Paint and Krylon Mystique, which provides the illusion of two colors with one!

Check out all of their products at: www.krylon.com

ILLUMICRAFT GEL WAX

Looking for something different and unique to create some realistic-looking water in your diorama? Besides other products we've highlighted previously, this may be something that you'd like to try.

Gel Wax is used to make candles, but can be used for dioramas because, if used correctly, Gel Wax will dry clear with no bubbles. As we write this, we're planning on using it for a BattleMech diorama that is being created now. We will let you know what we think of Gel Wax and its ease of use in an upcoming issue when that article runs, so you can be on the lookout for that soon.

In the meantime, for more information on Gel Wax, contact the producers at: Illumicraft, Inc., Tel: 901.324.5883 • Fax: 901.324.5977



LOCTITE™

Has just introduced some new glues that you may wish to avail yourself of for any of the projects you're working on.

The glues in the photo shown are for plastics, resins, wood - you name it! Starting on the far left, we've got QuickTite Super Glue that brushes on and includes a "no-tip" bottle; Loctite Plastix Advanced Plastic Bonder, QuickTite Superglue Gel and QuickTite Superglue Pen.

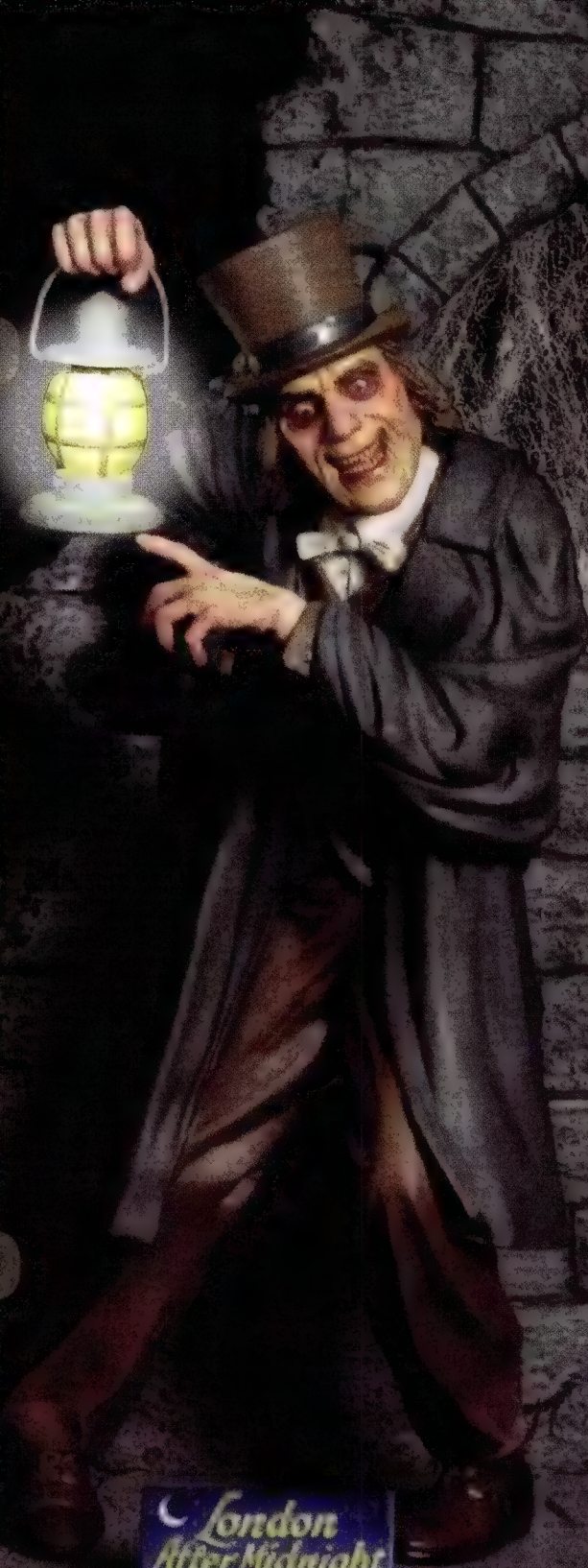
We'll undoubtedly have more to say about these glues as we have opportunity to utilize them in upcoming projects. We will certainly keep you posted, but in the meantime, fire up your browser and head on over to their Internet site, which can be found at: www.loctite.com



London After Midnight

by John Comito

Building a Classic Garage Kit!



"The Man in the Beaver Hat" from Lon Chaney's lost silent film LONDON AFTER MIDNIGHT has long endured as one of horror-film history's most memorable and frightening images. Recently I was fortunate in acquiring an out-of-production resin kit, which I've always considered to be the best representation of this character as well as Jeff Yagher's finest sculpture. I was also pleased that the kit I received had a hollow-cast, epoxy-resin body as this meant it was a very early casting, which retains much detail from the original sculpture.

For this project I did some research on the Internet and found a web site called www.vampirunlimited.com, which had a terrific page of information on "Classic Horror Actors Hair, Eye, and Costume Color Chart" and learned that Chaney's hair and eyes were brown.

Fig. 1 - Kit and Instructions

This kit came with a nice booklet of building and painting instructions, which made setting the kit up a real pleasure. To insure that primer would adhere properly, I scrubbed each part with a toothbrush and dishwashing soap to remove the greasy separating agent that is used in the casting process.

Fig. 2 - Kit Preparation (a)

As seen in the photo of the shoulders, the seams on the body were so poorly aligned in certain areas that a substantial amount of excess resin needed to be removed and a lot of work was required to align the back half of this casting with the front by grinding with a Dremel tool and resculpting the folds in the clothing lost in the grinding process. This is definitely my least favorite part of building a resin kit and I was reminded of one reason I prefer vinyl figure kits - there are no seams! Vinyl does not respond well to Dremelling however, so there are definitely pros and cons to working both materials. I started by using a big circular cutting wheel attachment on my Dremel to grind away the excess resin left over from the pouring spouts and badly aligned seams. I then worked down to progressively smaller Dremel tips while resculpting the clothing folds until I was using a superfine needle thin tip purchased at a dental supply store.

Fig. 3 - Kit Preparation (b)

After Dremelling through the neck, I decided to half fill the hollow-cast body with Durham's Water Putty to keep my vampire from toppling over. The first thing I did was drill some small holes through the bottom of the feet to allow trapped air to escape while I tapped the figure on its feet after pouring in the Durham's Water Putty with a funnel. When this was dry, which took about half an hour, I poured a bottle

• Continued Next Page •



of Zap-A-Gap into the body cavity and sloshed it around, letting it dry to provide a stronger layer on the top surface of the Durham's Water Putty to discourage any loose pieces shaking about inside, should the model fall or get shaken up at any time in the future. I then used Milliput standard gray putty and Propoxy fast-drying epoxy putty to fill air holes left by imperfections from the casting process. The last part of the puttying process was to apply and wipe away Modeling Paste over areas where the surface was pockmarked with tiny pinholes.

Fig. 4 - Primed Kit

I primed each part of the kit with Plastikote non-sanding gray primer. After this dried to the touch, from a distance I sprayed a mist of white primer over the head and hands from a 45 degree angle to establish a basic relationship of light hitting the form.

Fig. 5 - Kit Basecoated

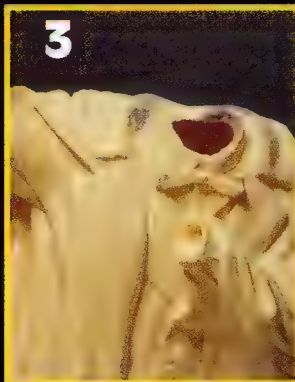
I began mixing acrylic colors for the basecoats starting with the largest areas (the coat and suit), adjusting the tones and colors until I was happy with the relationship between them. Each color mixture was then stored in an airtight container so that later I could lighten or darken each when adding definition to the model. Basecoats: shoes - Burnt Umber; suit - Burnt Umber; Ultramarine Blue, Unbleached Titanium; cape coat - Bone Black, Burnt Umber, Raw Sienna, Unbleached Titanium; hat - equal parts of Burnt Umber and Raw Umber, Raw Sienna, Unbleached Titanium.

Fig. 6 - Base (a), 7 - Base (b)

I bought a broken stone wall base made by Dr. Flintbone to offset the figure and give the kit a diorama feeling. The sculptor did a terrific job detailing the archaic broken ruins of the stone wall, but the floor was disappointing and required much work to make it look "aged." I drew over the floor with charcoal (which is much easier to erase than graphite) and out came the putty and Dremel again to give the surface more irregular cracks and spiderweb veins running throughout. I finished the floor by cross-hatching and stippling with the Dremel tool where the stones would be chiseled on their outside edges, then brushed on a black primer. After this had dried overnight, drybrushing over it began with a mixture of with a warm mixture of Bone Black, Burnt Umber and Unbleached Titanium.

Fig. 8 - Hand shown Dry Brushing Base, 9 - Base (c)

For further drybrushing to bring out the stone texture, I mixed a cool color lighter in tone with Bone Black and Titanium White. Working back and forth between warm and cool colors gives a richer appearance than would be gotten if



the layers were all warm or all cool. I continued dry brushing twice more, adding a bit more Titanium White at each stage until the base appeared light enough, then sprayed on Testor's Dullcote (a flat lacquer) to protect it. For a finishing touch, I applied a mixture of half Gloss and half Matte acrylic varnish to the cracks on the floor, which made the cracked areas look darker than a matte surface, would. I wiped away the excess varnish with paper towels and Q-tips.

Fig. 10 - Basecoated Kit On Painted Base

I put the basecoated figure on the finished base to make sure I liked the relationship and contrasts between the tones and colors. It looked fine to me, so no adjustments were necessary.

Fig. 11 - Lantern (a)

The glass panes lantern have been basecoated with a mixture of ivory brightened with a touch of Cadmium Yellow, and the metal bands and crossing over the panes and the top and bottom of the lantern have been blocked in with a slightly green tint of gray mixed with Bone Black, Titanium White, and Cadmium Yellow.

Fig. 12 - Lantern (b)

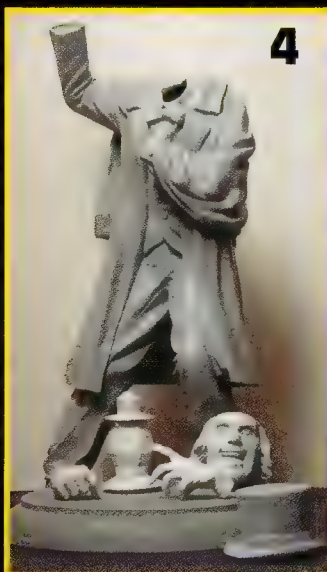
Getting ready for some airbrushing now. After protecting the basecoat with Testors Dullcote, I frisket off the crown and base of lantern with artist's tape.

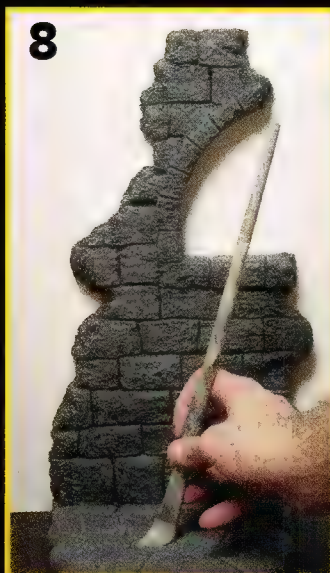
Fig. 13 - Lantern (c)

More cadmium yellow is added to the ivory mixture, and about 2/3 of this mixture is stored in a small, plastic, airtight container for use in the next step. The rest of this paint is then diluted with enough airbrush thinner to make a fairly transparent airbrush mist. After applying the spray over the un-frisketed area, I remove the tape from the base and spray a light ring around the upper part of the base where the light would hit. The top frisket is then removed and the underside of the crown is also sprayed with a less heavy spray than was sprayed over the glass panes of the lantern. The airbrushing is now complete and I spray Dullcote over the lantern again to protect the fragile paint film so I can work over it.

Fig. 14 - Lantern (d)

Next, I put some of the Cadmium/ivory mixture saved from the last step and an equal portion of the green/gray base color of the lantern across opposite ends of a disposable wax paper palette and mix a series of gradations from one color into the other so there is no pure Cadmium/ivory or green/gray left on the palette. The light inside would most strongly light almost perpendicular inside planes of the metal bands and the topside of the lantern base where it meets glass, so I paint these planes the lightest color closest to the Cadmium/ivory side of the palette. To create the illusion of a glowing lamp, I brushed on the second lightest mixture on the front of the bands. I also use this color for the underside of the lantern's crown (not seen in the photos), and roughly blend some of the first mixture again where closest to the glass. Next, I take some pure green/gray to touch up the over-sprayed areas along the base and crown where light would not actually hit,





giving the lantern a cleaner and more defined appearance.

Fig. 15 - Desk Setup

Several mixtures of flesh colors have been stored in small containers. When I put some out on my palette I add a small amount of Golden Retarder to each, which slows the drying time of the paint. This enables me to mix subtle of tone and color variations because the working time of the paint stays open longer so I can blend one color into another much like oil painting, but because I planned to work in a series of layers it also has the advantage of drying much faster than oil paint.

Palette: Titanium White, Unbleached Titanium, Cadmium Yellow, Yellow Ochre, Raw Sienna, Cadmium Red Medium, Cadmium Red Deep, Burgundy Red, Burnt Sienna, Burnt Umber, Raw Umber, Pththalo Green, Cerulean blue, Ultramarine, Bone Black (the only black to use with a horror kit of course!)

Fig. 16 - Head & Hands (a)

The basecoat color for the head and was made with Titanium White, Raw Sienna, Cadmium Red Medium, and a small amount of Cerulean Blue to cool the warmth down.

Fig. 17 - Head & Hands (b)

A lighter mixture made with Yellow Ochre, Cadmium Red Medium and Cerulean Blue is dry brushed over the basecoat to add a subtle depth to the skin color.



Fig. 18 - Head & Hands (c)

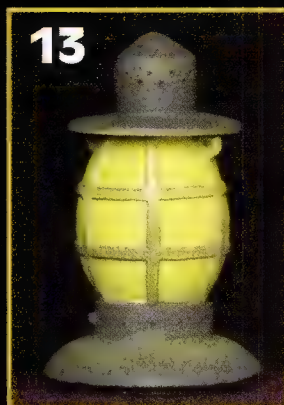
A small amount of Cadmium Red Medium is mixed into the basecoat. Water and acrylic medium are then added and a glaze is applied over areas where the flesh would be the most red - the cheeks, eye sockets, bulb and nostrils of the nose, areas of the palms and fingertips. Areas where bone is close to the surface of the flesh are also usually more red in color - the knuckles, wrist bones, and chin. The inside of the mouth is painted Burgundy Red with a little Burnt Umber.

Fig. 19 - Head & Hands (d)

The hair and eyebrows are blocked in with Burnt Sienna and a small amount of Ultramarine Blue to provide a warm undertone for darker warm grays yet to come. With some contrast to the face, I now block in the lips with a dulled red mixture and add more red around the eyes, which are first painted in black and then Burnt Umber is painted inside, leaving a thin black outline around the iris. Finally, a black dot is painted in the center of the eyes for the pupils. The teeth are painted in an ivory mixture.

Fig. 20 - Head & Hands (e)

I begin the final detailing with a sable brush with a fine point. Looking at my own hands, portrait reproductions and the reflection of my face in a mirror helps me to see subtle color shifts throughout the head and hands. For instance, my knuckles have a light yellow center when closed into a fist and I use this information for painting the hand holding the





15



16



17



18



19



20



21

lantern. A soft, light gray glaze is added to the veins of the hand for added realism. At this point, I've also begun adding darker shades to the face and hands with transparent glazes and washes. (A glaze is when paint is mixed with transparent medium and is thinly applied over a lighter color for a luminous effect. A wash is paint heavily thinned with water or airbrush thinner and floated over an area so the color sinks into the depths crevices of a sculpture for added definition.) A wash of Burnt Umber is worked around the eyes, creases in the face and the indentations around the fingernails.

Fig. 21 - Head & Hands (f)

The lightest areas of the face and hands are added with translucent paint mixed with acrylic medium, and then a darker flesh tone is mixed with and shading built up gradually through a series of glazes over the face and hands around the eyes, the sides and bottom of the nose, under the cheeks, under the jaw and around the hairline, head and neck. I work back and forth with thinned layers of paint, exploiting the optical properties of transparent darks and lightest areas with translucent over painting. For the finishing touch, gloss varnish is applied to the eyes and mouth and a mixture of half matte, half gloss varnish is applied to the hair, eyebrows and fingernails.

Fig. 22 - Clothing (a)

The basecoat of the suit is lightened with Unbleached Titanium and drybrushed over areas to bring out definition in the form, and Bone Black or Ultramarine Blue mixed with basecoat for a dark glaze for the shaded areas of the folds.

Fig. 23 - Clothing (b)

Burnt Umber Japan Color is mixed with Refined Lampblack Japan Color and thinned a little with mineral spirits and applied to the seam areas of the shoes with a pointed sable brush. This is blended into the basecoated areas with a scraggly old ox-hair bristle brush, and I do this with several coats. This adds a nice shined quality to the shoes because the transparent glazes give a luminous quality. Japan colors can be used by applying directly and wiping away, or by being thinned with mineral spirits and applied as a glaze. They dry quickly and should then be sealed with Testor's Dullcote (a flat lacquer) to protect them, especially those areas are to be over-painted with acrylics. I also used Japan Color Refined Lampblack throughout the coat and areas of the suit to add shadow. The tie is under-painted a mild yellow, which will be covered with translucent layers of gray and white, finished with a matte/gloss varnish mix.

Fig. 24 - Finished Figure with Lantern (a)

Now that it's finally been all glued together, the kit has really come to life. I add gloss varnish to the shoes and repaint the shoelaces a lighter color and brush on Testors Dullcote from a bottle when the laces have dried. The buttons of the suit have been painted a slightly lighter color and finished with gloss varnish.

Fig. 25 - Finished Figure with Lantern (b)

Gloss varnish has been brushed over the panes of glass and the inside areas of the base and metal bands that meet next to the glass. The handle of the lantern was not included with the kit and was made by cutting and bending a paper clip into shape.

Fig. 26 - Nameplate with Reference

I got a nameplate for this title from gothic horrorophile Fritz Frisang of Vampir Unlimited (www.vampirunlimited.com), and glued a piece of bass wood at an angle to its back, which made it resemble a folded place card. I basecoated the nameplate with a color scheme inspired by the graphics of original title card and a handbill from the film, using Pthalo and Ultramarine Blue for the background and mixed this with Cadmium Yellow for the lettering.

Fig. 27 - Nameplate Close-up

Looking at the memorabilia again, I paint in the crescent moon and stars from the handbill by mixing several gradations



22



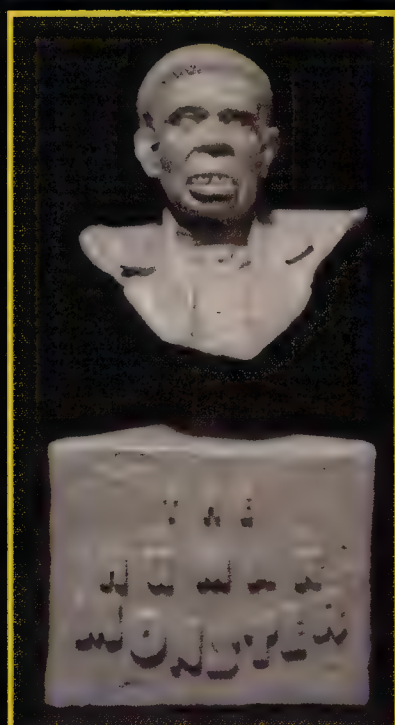
23



24



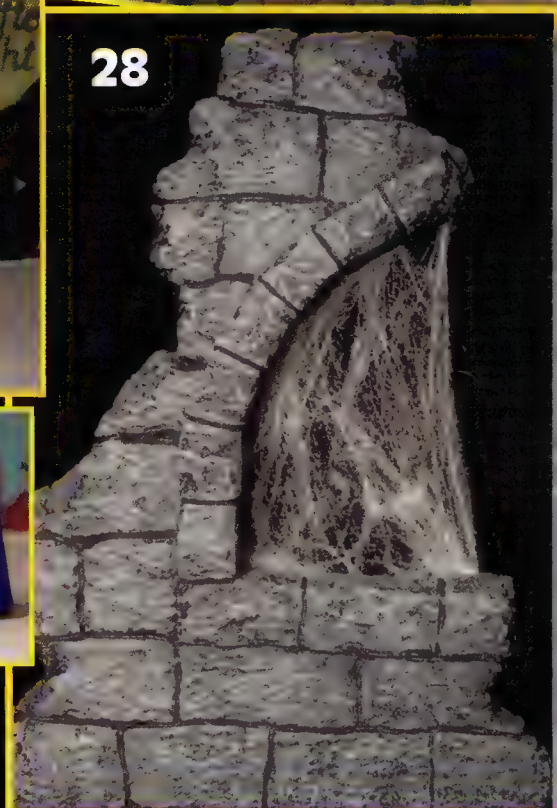
25



26



27



28

Next on my bench is this Human Monster bust which fits within my interest of silent film and early talkies early horror characters. Can't wait to paint this beauty up!

between the blue background and a light gray. A soft transition is the result of subtle color modulations, and the same is done with the lettering by adding a bit more Cadmium Yellow. When this was finished, it was sealed with Testors Glosscote for protection.

Fig. 28 - Cobwebbing

To give the webbing something to hold onto, I glued cut-down sewing pins to the back of the window, spaced about an 1/8 inch apart. Then I began stringing Halloween Spider Web by putting it around one area of pins and pulling it in another direction and wrapping

it around the pins on that side. This was repeated until it looked okay. No glue was used in case the webbing needs to be replaced in the future.

Finished Diorama (Main photo, first page)

I used one light with a soft box while photographing the kit's progress, but for the finished image I aimed a flashlight at the lantern, which makes it appear to be glowing.



(Editor's note: the bright glow around lantern shown on first page of article was added in post-production, prior to going to print.)

Great Images! Great Prices! Great Service!
Huge selection of plastic models in every category:
monsters, Sci-Fi, horror, figures, cars, ships,
military...you name it!
Call 1.888.642.0093 Toll-Free!
For catalogues, send \$5.00 to:
Megahobby.com, c/o MR, PO Box 20474
Huntington Station NY 11746
Order Securely On-Line at: www.Megahobby.com

66" TOS Enterprise

Part one of an exclusive two part article

Enterprise™ and © copyright 2002, Paramount Pictures Corporation. All rights reserved. All photography copyright 2002, Custom Replicas

The Enterprise: the quintessential spaceship of the modern era and perhaps the single most modeled science fiction subject of all time.

Given that this ship is what it is, the temptation to actually make what we have determined to be the "most accurate" scale recreation ever attempted after the original filming miniature was simply too much to pass up.

My colleagues came to me with the challenge of building this ship in 1/2 scale to the original filming miniature, which makes it slightly over 66" in length - identical in size and scale to the filming miniature made for ST: DS9 "Trials and Tribble-ations." The saucer alone is 30" in diameter, and the nacelles are nearly 3 feet in length. In short, this is a massive sized replica to wield about one's shop, much less a collector's den.

What may you ask is the basis of my claim that the miniature featured here is in fact the "most accurate" version built after the original? Speaking for my colleagues and myself, the answer is based on the fact that the entire recreation stems from AutoCAD dimensions taken off the original filming miniature. And mind you, that wasn't easy to come by or to work from, since every dimension provided was at least 3 decimal points in value, and the original has "character" flaws that prevent making a replica perfectly straight. Given that we had a plethora of information and a complete set of photos from the last restoration effort, the challenge of recreating this masterpiece was set to happen.

The last ingredients of course were time and money, as we built this project out of our other projects assets. The project began in earnest in January of 2001 and is now reaching completion some year later, as of the writing of this article.

Make yourself comfortable, and prepare to be "beamed up" into the archives of TOS Enterprise Recreation Project.

Enterprise...cont'd on page 46



Recreation Project

for Modeler's Resource by Jim Key



Below left: When putting something on set-up from rear 3/4 angle. Above right: artist Dale Scorsy holds the warp nacelle during last fit of USS Enterprise pattern set-up to match the below famous approach angle.

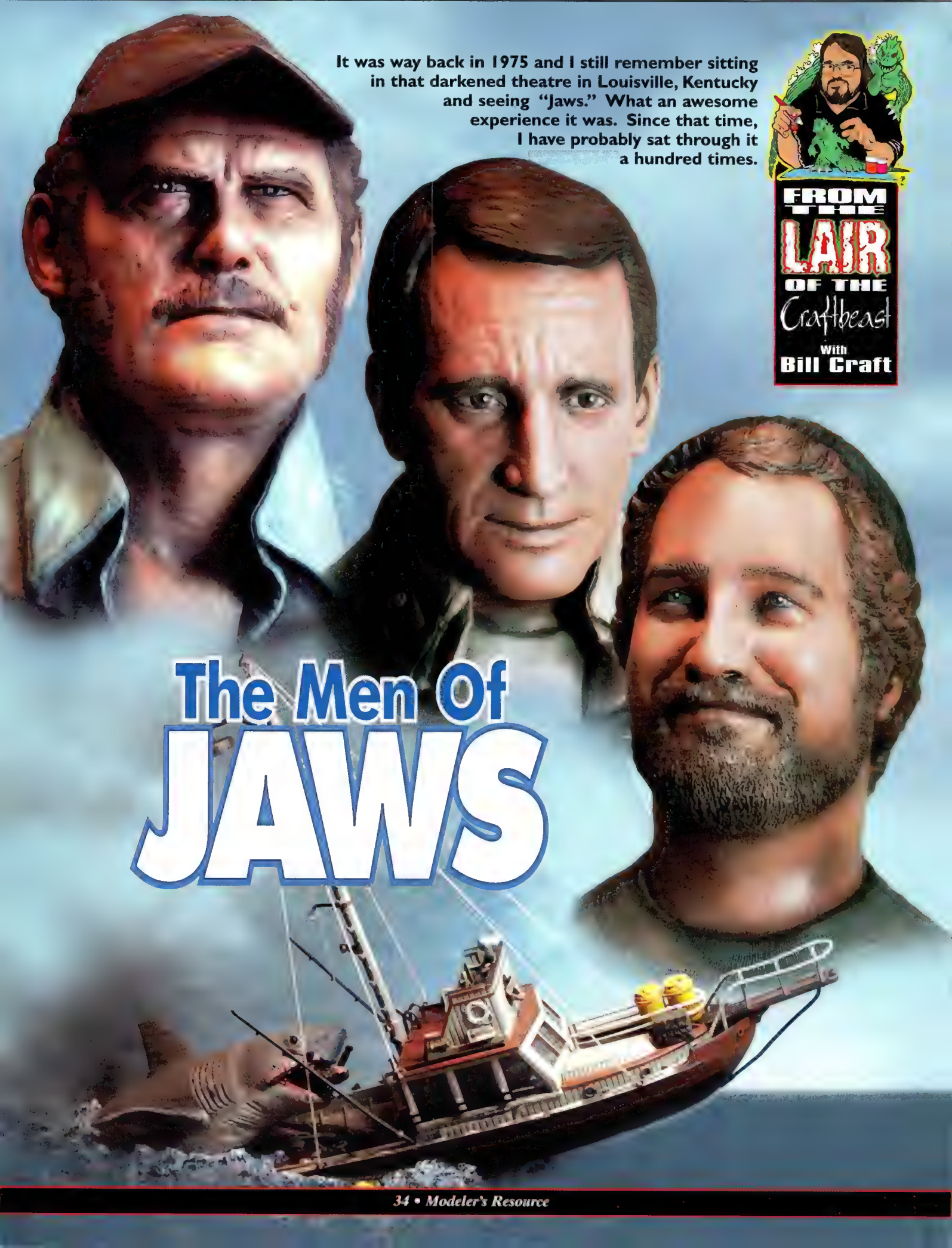


It was way back in 1975 and I still remember sitting in that darkened theatre in Louisville, Kentucky and seeing "Jaws." What an awesome experience it was. Since that time, I have probably sat through it a hundred times.



FROM
THE
LAIR
OF THE
Craftbeast
With
Bill Craft

The Men Of **JAWS**



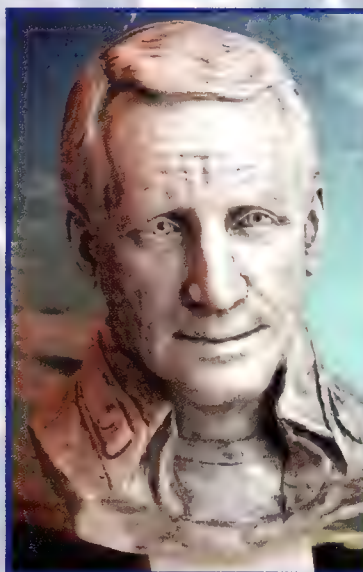
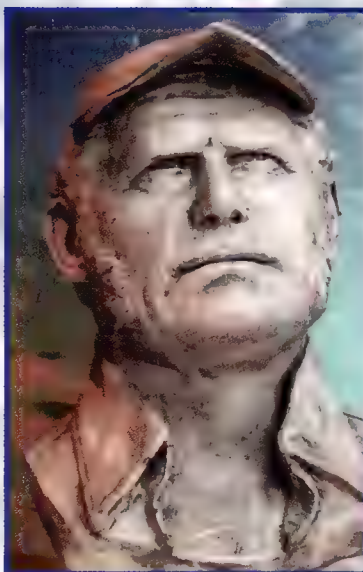


What an exciting moment for me while visiting the Creature Features shop in Burbank a while back and discovering a trio of busts that blew me away. Depicted in exquisite detail from the sculpting genius of Nick Marra, were Brody, Hooper and Quint in pristine solid white resin.

For those of you who have been under a rock for the last 25 years, the actors are Roy Scheider, Richard Dreyfuss and the late Robert Shaw.

Each bust weighs about 8 pounds. At first glance I thought about bronzing the pieces, but then I thought, what a great challenge it would be to render the busts in natural colors.

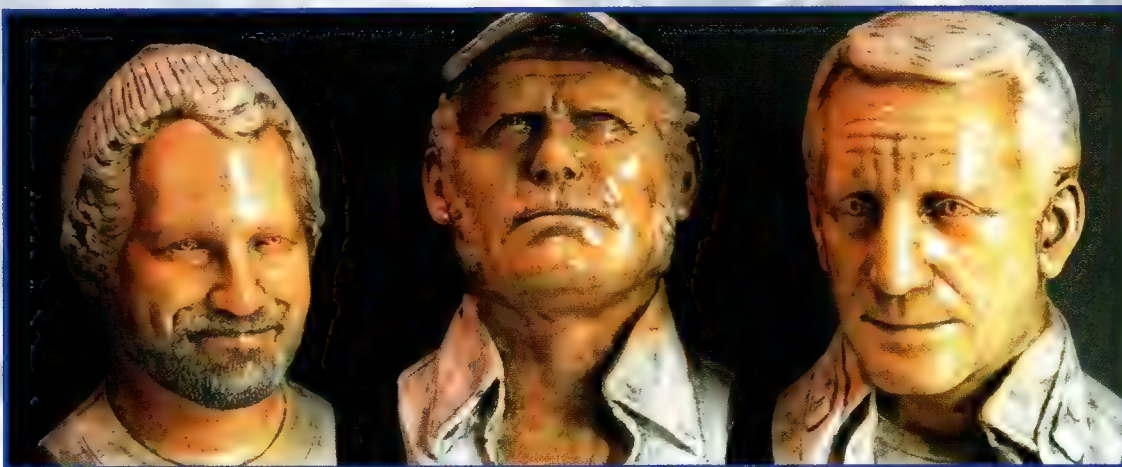
So, let's get to it and unravel once more the awe and mystery of rendering those dreaded skin tones.



I began by cleaning up the mold lines for each bust with sanding boards and small metal files. I then antiqued each bust with my oil based stain mixture. (Check the Modeler's Resource web page for a reprint of my article on how you can make this mixture yourself.)



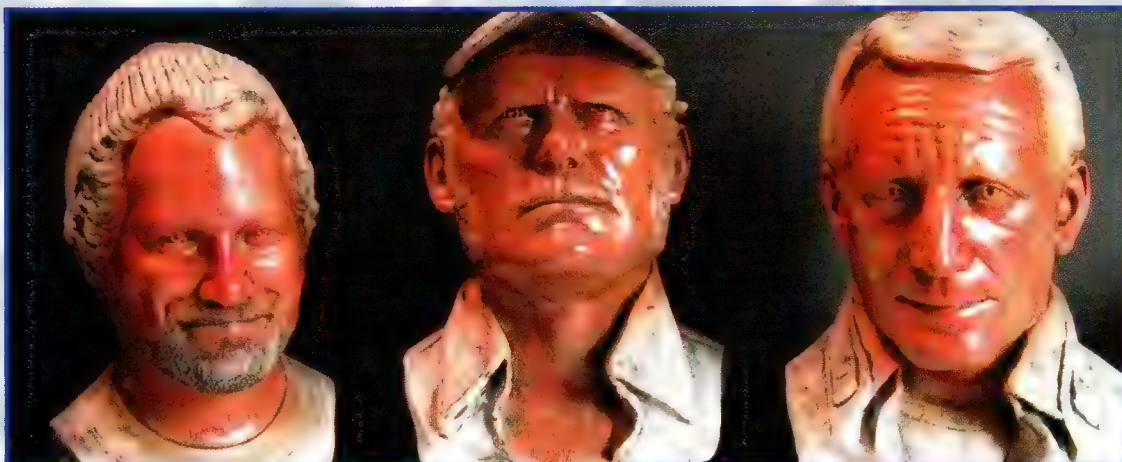
The first layer of paint was applied from my Iwata Eclipse, HP-BSC airbrush. I used Golden's Transparent Hansa Yellow Medium for the basecoat.



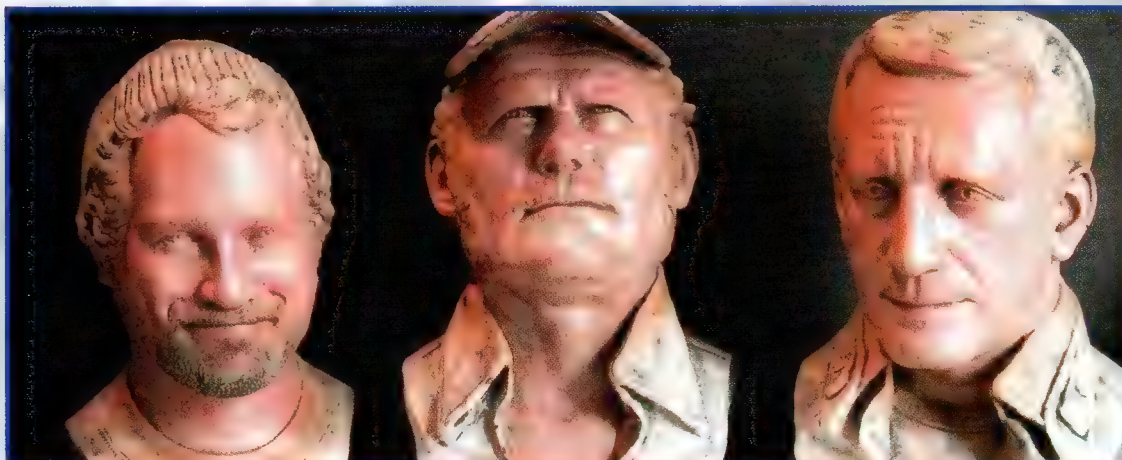
Transparent Yellow Oxide was airbrushed into the recessed areas for deeper color effect and then misted over the entire skin area.



I then used Golden's transparent extender which, when added to Golden's Opaque Raw Sienna Hue, turns the opaque color transparent. The mixture of extender to opaque is five to one. This color was airbrushed over the flesh areas.

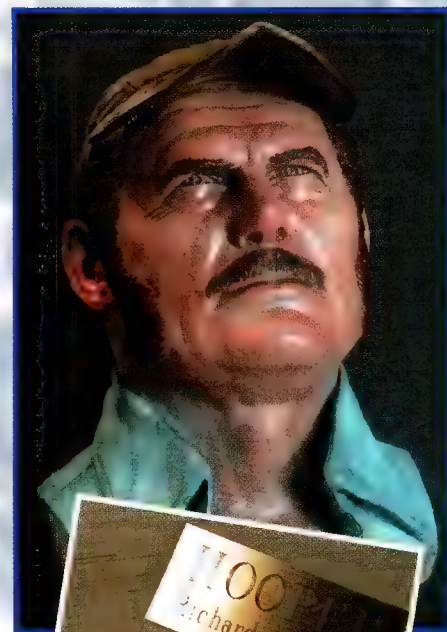
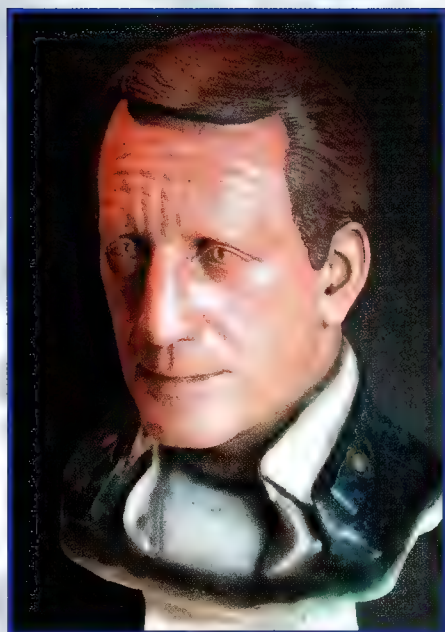


The forth layer of color was Transparent Quinacridone Red. At this point the flesh is takes on a sunburned look.



Switching to Badger Colors, Opaque Flesh, I began to mist over my transparent colors. Not too much mind you. Just spray enough to knock back the red a bit.

The last color I added was white. This was applied through the air-brush from about two feet away. Here again, this was just a gentle misting. A couple of rough passes does the trick.



At this point, with the skin tones done, I went to work on the busts' individual features: clothes, hats, eye detail, etc. Watching the film or having some reference photos from books and magazines is a great help here. Since this was an exercise in skin tones, I will disperse with the how-tos on this. Besides, I am rapidly running out of room on this page.

The only gripe I have on these pieces is that each pedestal base has a different style nameplate. Curious indeed.

Rather than grinding them all off, I decided to get three nameplates engraved at my local trophy engraving shop. I decided to emphasize the character's screen name big, followed by the actor's name. I think it gave the busts a classy look.



To me, this is the ultimate in tribute to the men who starred in one of my all-time favorite films. It is not often that I get super over-excited by a project, but this one did it to me!

"Jaws." Gotta love it.

These busts are not cheap, but you definitely get what you pay for here. The retail cost is \$160.00 for each bust.

For more information and availability contact: Creature Features at (818) 842-9383.



**FROM
THE
LAIR
OF THE
Craftbeast**
With
Bill Craft

Smooth Curves

EASY METHOD SKIN TONES!

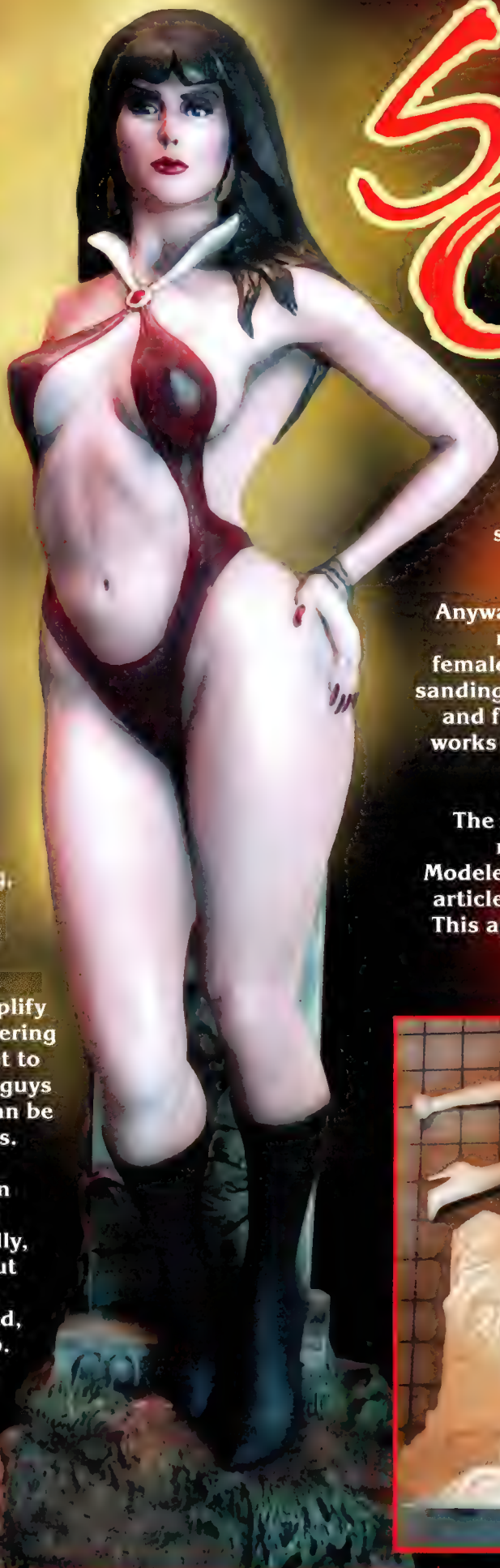
The methods I used on this piece will transfer to almost any female model kit. You know, the ones that you have stashed in your closet at home. The kits that you hope your wife won't find.

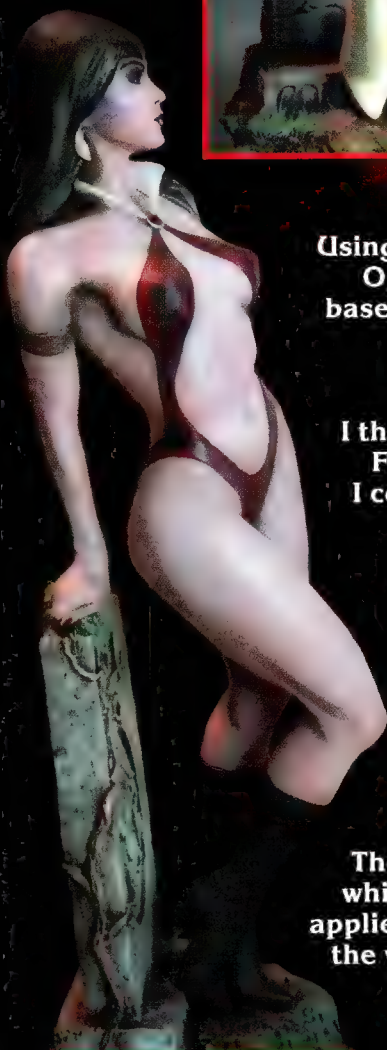
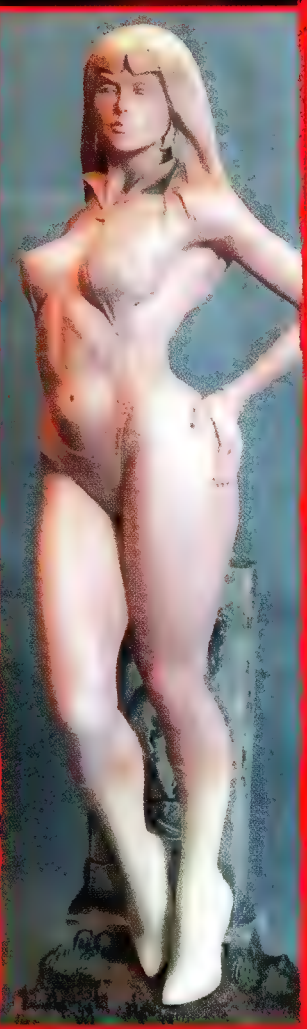
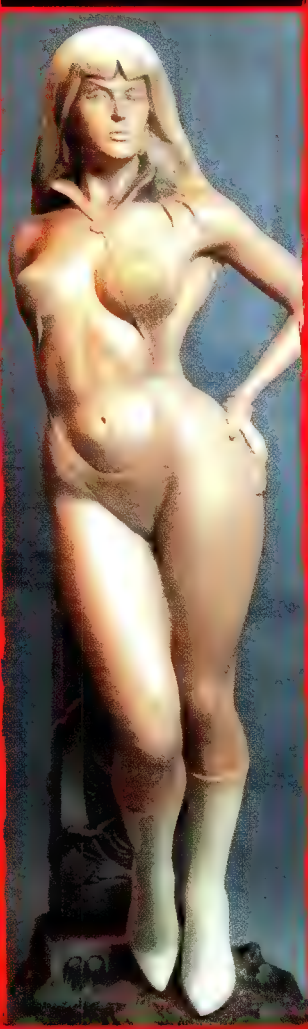
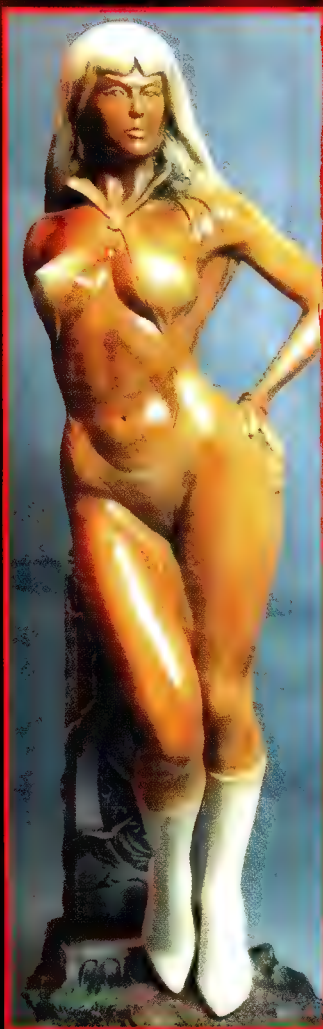
Anyway, let's dive into this. Lets assume for a moment, that you have cleaned up your female kit by removing all the mold lines. Wet sanding works the best here. A splash of water and fine sandpaper used in a circular motion works best. You want the exposed flesh areas as smooth as possible.

The next thing I do is antique the piece with my oil based black stain. (Check out the Modeler's Resource web page for the reprinted article on how you can make this concoction.) This application fills in all the recessed areas, or shadow areas if you will.

Moving right along, and on to perhaps a more interesting subject matter, female skin tones. I have tried to simplify the skin tone rendering for this subject just to show some of you guys and dolls that it can be done in fewer steps.

The kit in question is called "Smooth Curves." Technically, the piece is now out of production. As quickly as it arrived, it was snatched up. I guess that chick kits are still popular with the masses out there.





STEP 1

Using my airbrush, I applied Golden's Opaque Raw Sienna Hue as my basecoat. This gives me a nice pallet to start with.

STEP 2

I then applied Opaque Badger color Flesh over the Raw Sienna Hue. I concentrated the color away from shadow areas.

STEP 3

Next I applied Golden's Transparent Quinacridone Red over the previous two colors. Not too heavy now. Just a misting to give the flesh that sunburned look.

STEP 4

The grand finale is the use of pure white that was diluted slightly and applied to the outer areas. Don't apply the white too heavy or you may end up with an albino looking chick.

That's about as simple as I can make it folks. Don't be afraid to experiment with color combinations. All of us so-called modeling gurus have our own methods for skin tones. You may come up with your own unique combination that works good.

Badger airbrush colors are all over the place, but a lot of you folks have asked me about where you can get Golden products, so here ya go amigos.

<http://www.goldenpaints.com/>

In fact, this page shows a state-by-state store locator:

<http://www.goldenpaints.com/where.htm>

And so ends another chapter in the quest for perfect skin tones.

I hope I was of help.

Until next time,
keep up the modeling faith.





"Welcome to My Parlor..."

The **Glue Queen's Krafty Korner** is back and taking a bit of a new direction. Instead of always talking about how to build and paint a figure, we're going to delve into taking crafty and non-modeling items and using them in dioramas and scenic displays to enhance the figures.

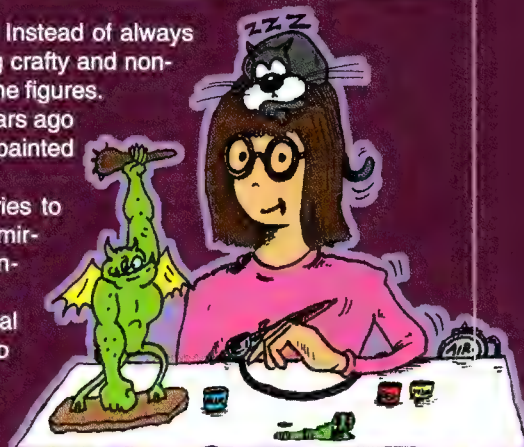
Let's start with 1/7 scale Elvira on her couch which was produced a few years ago by Art Attack. She got the usual piecing, sanding, gluing and cleaning before Mike painted her (Figure 1).

Our main emphasis for this article is using miniature dollhouse accessories to create Elvira's Parlor. Some of the findings we used are candlesticks, candelabra, mirror, champagne bucket and miniature woodturnings (Figure 2). Since Elvira is reclining on a Victorian couch, we decided to give her a Victorian parlor to set it off.

To get a good idea of Victorian style and decorating, we looked at several Victorian home magazines to choose period colors and furniture. Next came trips to Hobby Lobby to check out their section of dollhouse furniture and accessories. This project also called for a road trip to Hobby Maker, Bedford Texas (the Dallas area). Hey, we'll use any excuse for a road trip! Let's build a parlor.

Mike used a standard wooden plaque for the base. He coated it with Sanding Sealer to keep the wood from warping and then painted it. First thought was to make the hardwood floor from scratch - nah, too lazy. Let's just buy a piece of hardwood flooring from the miniatures section. Mike used wood glue to attach the flooring to the base. To give it an aged, realistic look, he applied a very thin wash of dark burnt umber. When this dried, he sealed it with a spray Polyurethane satin sealer.

The wall base is a piece of foam core that you can find at any craft or hobby store. Finding the perfect wallpaper, Mike glued it to the foam core with



The Glue Queen's Krafty Korner

Buildup and Pictures by Mike Morgan
Article by Cindy Morgan



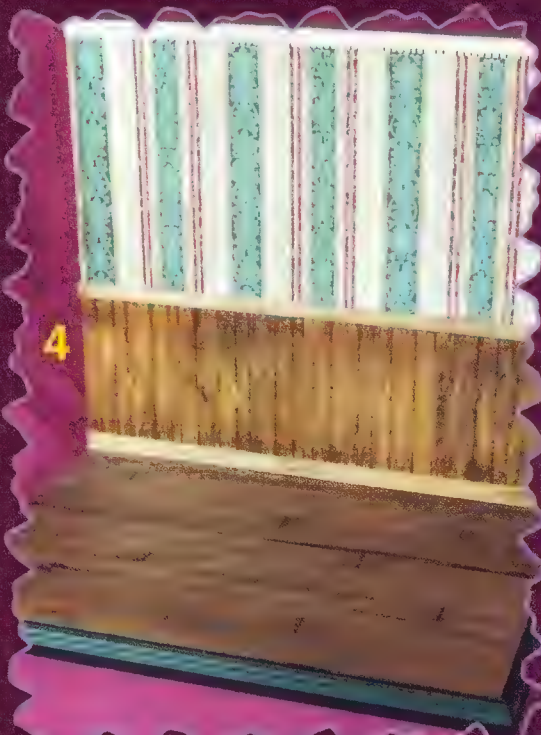
matte medium. It's really amazing what you can find in the miniatures section. If you haven't checked them out lately, you really need to! We found paneling to use as wainscoting and molding for the chair railing (Figure 3). We even found crown molding to go around the top of the wall. Mike attached these wood pieces to the wall with wood glue. He painted the crown molding ivory. The wainscoting and chair railing got a wash of burnt umber (Figure 4).

We couldn't find a coffee table already made that suited the parlor, so Mike made one from scratch. He took Balsa wood and cut it into the shape of a tombstone. Taking miniature woodturnings and cutting them down to the right height, provided table legs. Using wood glue, he glued the legs to the table (Figure 5). A coat of Sanding Sealer prepared the table for painting.

First Mike airbrushed a coat of Createx Transparent Iron Oxide Red. Then to create a simulated wood grain effect, he took a rake brush and streaked on thinned down dark burnt umber. A rake brush is perfect for graining wood and also for adding fur to animals. Makes good clumps of grass too for decorative painting. The brush has a jagged end that forms the lines and fur. You can find these brushes at Michael's Arts & Crafts stores and other art supplies stores. Back to the table. Once the wood grain was dry, Mike airbrushed several coats of Createx Transparent Dark Brown on the table. This gave it a dark Mahogany look but still allowed the wood grain to show through (Figure 6).

Now for the fun part - accessorizing! We picked up the picture frames at Toys R Us. A pack of three was \$1.00. Since then, I have also found them at Family Dollar stores. Mike took black and white pictures of Dracula and Frankenstein, copied and shrunk them to fit the frames (Figure 7).

We found the mirror at Hobby Lobby (Figure 8). It was on sale for half price. Now who but a morbid modeler would intentionally buy a cracked mirror? We did, and boy were we lucky that it was already cracked! The frame was a bright, garish gold so Mike toned it down by brushing on dark brown stain and then wiping off the excess. After this dried, he brushed



on a coat of matte sealer (Figure 9).

We found the gorgeous Oriental rug at Hobby Maker. It was the perfect scale and had a really good color combination to go with the wallpaper. We also found the candleholders, champagne bucket, glass goblets and the silver tray at Hobby Maker. These looked very nice on the coffee table, but after setting it all up, we noticed it still needed the typical coffee table conversational reading material. Magazines! Mike borrowed Fred's idea of scanning magazine covers, reducing, printing them and Voila - miniature versions of our favorite mags (Figure 10)!

After finding the miniature display table, we decided to use it as an end table. The candelabra and skull were placed on the table to set the mood (Figure 11). All the items were attached to the tables using the Cool Glue Gun.

The furniture was arranged and attached to the floor with 2-part Epoxy. This same Epoxy was used to attach the mirror and picture frames to the wall. Now the Mistress of the Dark has her own Victorian parlor. One of these days when we have time, we might just attempt to build the rest of the house for her. Just wish it were full size and ours!

If you have a Hobby Lobby nearby, be sure to keep an



eye on the ads in the Sunday paper. They put their dollhouse accessories on sale for half price usually once every couple of months. Also look in your Yellow Pages for dollhouse suppliers.

On a personal note, Mike and I want to thank all who wrote and e-mailed asking of our whereabouts during the last few months. We really do appreciate the interest and concern.

Any questions or comments can be sent to the Glue Queen or her King at mmorgan@hotmail.com. Join us next time when we prove that fairies really do exist! Happy Modeling!



Kidz' Korner Needs You!

What do WE want?

- We want your articles!
- We want your pictures for Kids' Gallery!
- We want to showcase YOUR work!

What do YOU get?

- Your work published!
- A Modeler's Resource Baseball Cap!
- A one-year subscription to Modeler's Resource!
- A chance to win a trophy for the best judged work that year!

Get involved! Let MR readers see what you kids have got! If you're 16 and under (and not already a professional modeler), please submit your articles and/or pictures to us for the possibility of seeing them published! One winner will be chosen each year to receive the MR Trophy!

Neither employees of or relatives of those employed by MR are eligible to win trophy, but may still have their work highlighted in the magazine.



Well, what are YOU waiting for?!

MODELER'S RESOURCE

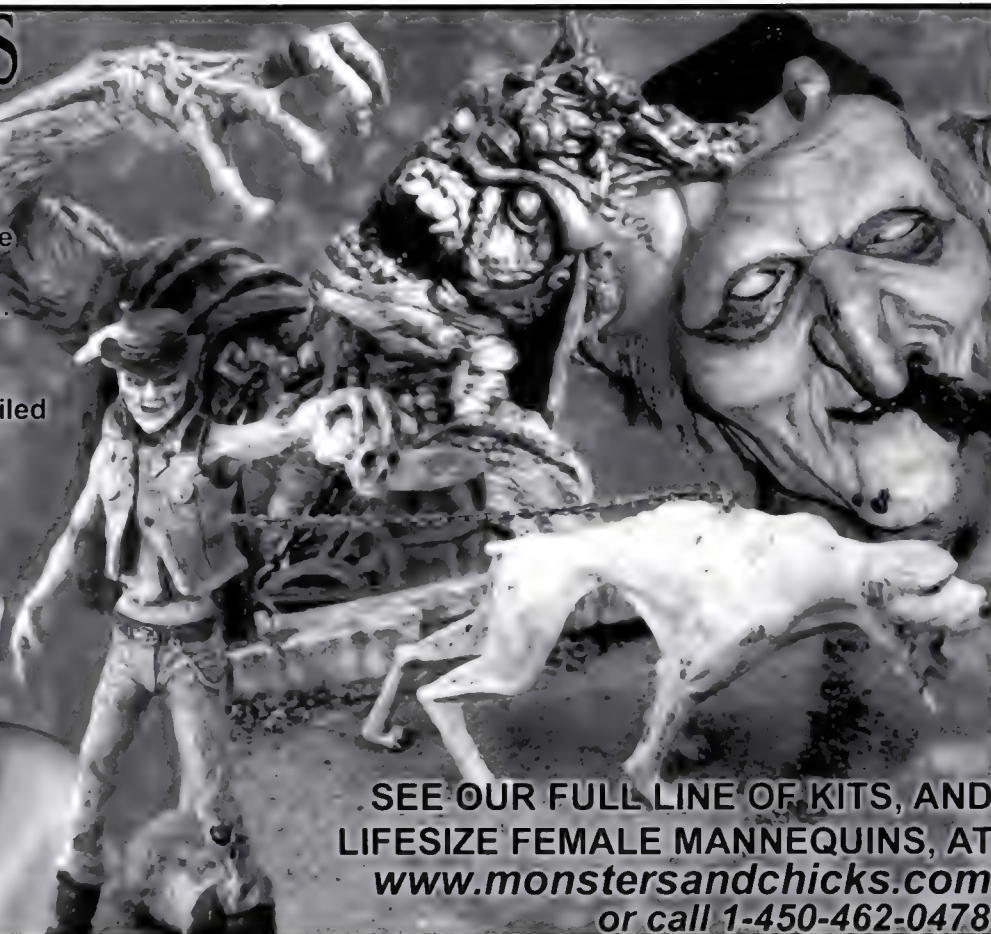
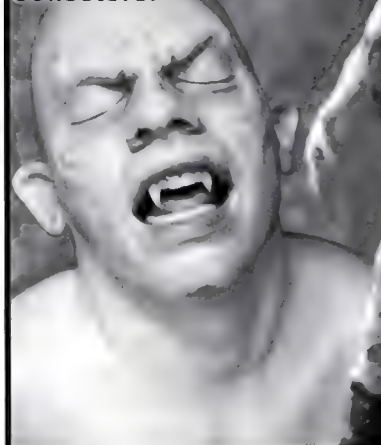
4120 Douglas Blvd #306-372
Granite Bay CA 95746-5936

Tel: 916.784.9517 • Fax: 916.784.8384

E-mail: modres@surewest.net

MONSTERS & Chicks

1:1 scale horror busts, plus incredible LIFESIZE female mannequins... custom painting, and sculpting available. finely detailed limited editions for collectors.



SEE OUR FULL LINE OF KITS, AND LIFESIZE FEMALE MANNEQUINS, AT www.monstersandchicks.com or call 1-450-462-0478

Join the Sculpting Elite in Magic Sculp's® Next Contest!

Are you working on your next sculpting piece to enter into Magic Sculp's Sculpting Contest? You could be the next winner of either 20, 10 or 5 pounds of Magic Sculp!

The NEXT contest is underway now and you've got until September 1, 2002 to get your pictures into us.

There will be *two categories*:

- 1) Sculptures done with mostly or all Magic Sculp™
- 2) Sculptures done with a minimal amount of Magic Sculp™ along with another sculpting product.

• LAST YEAR'S WINNERS •

Jimmy Verbeeck from Belgium
20 lbs of Magic Sculp

Bob Hastings from Oklahoma
10 lbs of Magic Sculp

Tim Brunn from Wisconsin
5 lbs of Magic Sculp

From the Folks who bring you...

Magic
Sculp™
www.magicsculp.com

Get MORE workbench space with our new hobby paint carousel organizers!



PAINTIER 80

\$40.00 + shipping

Available in two styles that hold 80 or 40 standard size hobby paints within an 11.5" diameter footprint.



PAINTIER 40

\$28.00 + shipping

Order on-line at www.wargamescenics.com

Hudson & Allen Studio museum quality diorama materials, hard-to-find military model details and 25mm model buildings are also available on our website. Review the full Hudson & Allen Studio, Thunderbolt Mountain Miniatures and Paintier product lines on-line or write the address below for a catalog or mail order requests.

Vatican Enterprises, 43259 Herring Dr. Clinton Twp, MI 48038

COMING AT YOU!

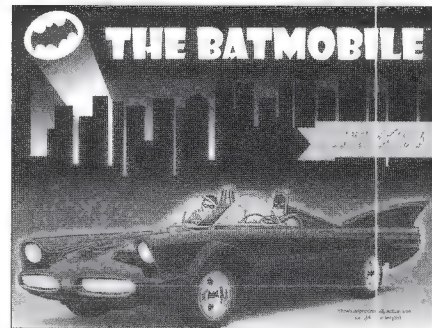


• Placement in this section is free of charge, as room permits. Send all pictures/information to: *Modeler's Resource*®, Attn: *Coming at You!*, 4120 Douglas Blvd, #306-372, Granite Bay, CA 95746-5936.
 • By requesting *Modeler's Resource* to highlight products in this section, producer/advertiser represents and warrants that it has not included any marks, names, images, writings or other materials ("Infringement(s)") in its press release information that violates any trademark, copyright or other intellectual property rights of any person, corporation or other entity. In the event that producer includes any Infringement(s) in its product press release(s), the producer of said product assumes full responsibility and all liability for such Infringement(s). For complete "Terms & Conditions," please refer to *MR* "Advertising Rate Sheet." *Modeler's Resource* does not necessarily endorse any product shown here. Items are spotlighted only to inform the reader what's on the market; the decision to purchase is solely the responsibility of the reader."

The Danbury Mint...

has an update on the Batmobile™ that we previously highlighted. As you can see from the picture, this Batmobile is based on the comic book car and NOT the George Barris vehicle from the 60s TV show. This Batmobile is scheduled for production as a 1:24 scale diecast replica and will include figures of Batman™ and Robin.

The Batmobile is priced at \$149, payable in five monthly installments of \$29.80 (plus a total of \$8 for s/h). A Certificate of Title is included, bearing your name as the original owner of this extraordinary replica. Danbury Mint guarantees your complete satisfaction. For more information, contact: **The Danbury Mint, 47 Richards Ave, Norwalk CT 06857 or Toll-Free at 1.888.854.7108** to reserve your Batmobile today!



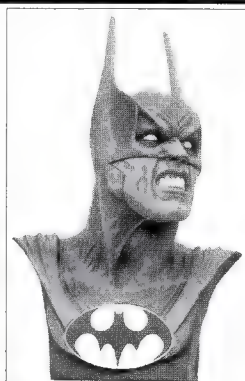
Jayco Hobbies...

presents a new Creature from the Black Lagoon bust in 1/4th scale. This bust is skillfully sculpted by the ever-amazing Wayne "The Dane" Hansen with all the detail that you've come to appreciate. More information can be obtained from the producer of this bust, Jayco Hobbies & Toys. Please contact: John Diaz for pricing and availability at: jaycotoys@netze-ro.net



N & T Productions...

Full 1:1 scale (24 inches tall) Batman Head. Head is hollow cast and weighs 3.5 kilo. Painted is £175.00 (approx \$235USD), or as a Kit for £135 (approx \$175USD). If you missed out on the full scale head of the Joker, then make sure you do not miss out on this one. You know their motto - when it's gone, it's gone **N & T Productions, 19 Marina Dr, South Shields, Tyne & Wear NE33 2NH England** Tel/Fax: +44 (0) 191 4563741 www.nt-productions.com



• New Direction for Batman? •

We weren't sure where to put this, but since it has something to do with our favorite character, Batman™, what better place than right here?!

This is quoted from the recent Issue #285 of *Starburst*™ magazine: "At the Recent Florida Mega-Con, **Batman: Year One** co-producer Michael Ulsan indicated what style the creative team of Darren Aaronofsky and Frank Miller are looking to bring to the project, as well as addressing the problems that the franchise has suffered in the last ten years. Perhaps most importantly, he referred to **Year One** as "the next one," eschewing reports that other **Batman** films are moving ahead on the development slate.

"It takes a kick in the butt to get back on

track and back on statement and back on mission," said Ulsan, referring to the decline of the series after **Batman Returns**. He partly blamed the emphasis on "toys and merchandising" for the subsequent problems. "I think as a result of the progression of the **Batman** movies, the next one is going to be absolutely, positively spectacular. And it's going to be the true **Batman** in all senses of the word. And I'm very, very, very much looking forward to that."

In terms of the approach of **Year One**, he said, "The last one (**Batman and Robin**) was the **Batman** era of the 1960s...so now let's go back to the early-40s **Batman**, or the mid-70s **Batman**, or the late-80s **Batman** with **Batman: Year One**..."

Earthbound Studios...

is offering this new one sculpted by William Pacquet. Castle of Frankenstein comes in three parts and is 7 1/2" tall. Cost is \$45.00 plus \$5.00 s/h. Get yours today from: **Earthbound Studios, PO Box 1833, Battle Ground WA 98604, Tel: 360.263.8535 • earthbound-studios@yahoo.com** PS - Smooth Curves is no longer available.



Lunar Models...

has a new owner, a new address and a new website and we wanted to pass the information along to you!

You can reach them at:

Lunar Models

Attn: Randy Jarrett

295 Old County Rd

Unit 6

San Carlos CA 94070

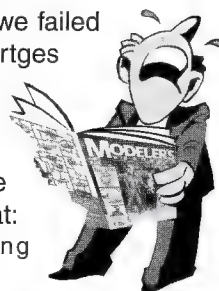
Tel: 650.508.8981

Fax: 650.508.8965

www.lunarmodelsonline.com

Ah! We Goofed!

• In our last issue's "It's All Plastic to Me," we failed to include the picture of "Rosie" when Jim Bertges was talking about this kit from the studios of Chris Elizardo. All the text was included, but not the photo, so we are running it here with our apologies for not including it. For those interested in this kit, please contact them at: Elizardo@aol.com for pricing and ordering information.





COMING AT YOU...

from the folks at Diamond!



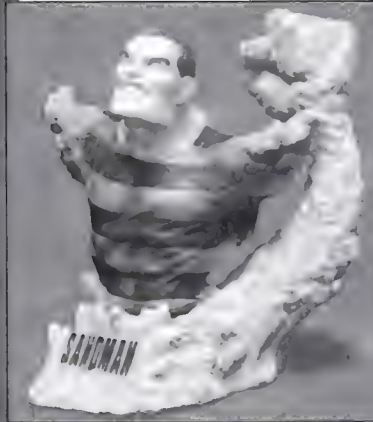
To order any product listed here, please check with your local comic book shop or visit Diamond Select at their Internet site: <http://www.diamondselecttoys.com>



Each product shown is followed by the SRP (where known) and expected month of shipping.



Kraven: \$45 - Nov/Dec



Sandman Bust: \$45 - August



The Lizard: \$45 - July



Ultimate Wolverine: \$50 - August



Thor 8" Statue - July



Loki 8" Statue - August



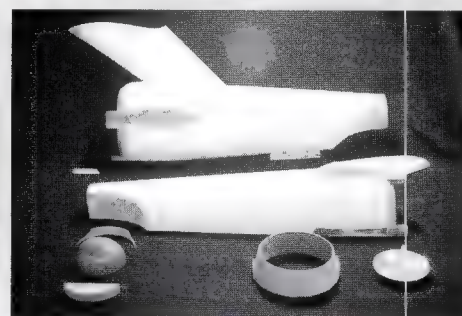
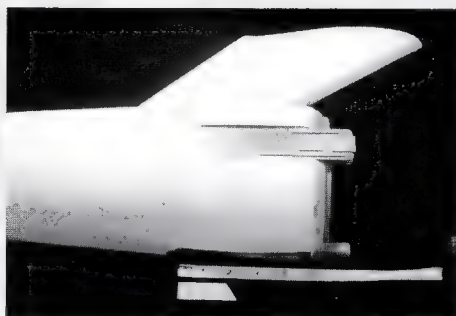
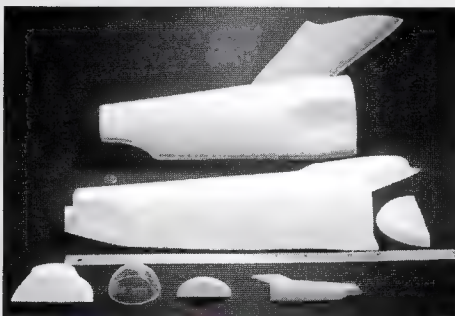
Ultimate Spider-Man Bust (Peter Parker Head) - \$45 - July - Exclusively available at Tower Records - Limited to 2500 pieces



Blade Bust: \$45 - July



Zoltar: \$45 - August



Above left: Jelutong hull pattern with vacuum-form styrene pull. Middle: Same plastic with front "claw" added. Right: Finished secondary hull pattern with accessory parts; ridges, rear hangar deck, shroud and main dish.

"To Boldly Go..."

We've boasted that this 1/2 scale recreation is in fact "the most accurate" after the original 11' filming miniature.

Aside from that magnanimous claim, the process of creation was very much ordained right from the start. Our goal was to correct for any known flaws that had a way of showing up in other miniature replicas produced by some of the best artisans in the business - all of whom I salute, after having been in the midst of this project for nearly a year and knowing firsthand how truly difficult an assignment like this is. My only consolation was in the knowledge that I had a complete set of AutoCAD drawn print-outs from renowned Star Trek artist, Gary Kerr, who assisted in cataloguing the original 11-foot Enterprise for archival reasons. Coupled with the photographic research I had been given by members of the 1991 restoration effort led by noted replica artisan, Ed Miarecki.

After seeing what Ed and his team went through, from both the photos and the video journal, I can appreciate the arduous task of restoring the original 11-foot filming miniature to a condition not obtainable even when it was first created in 1965.

My goal for my crew and myself was a bit different, in that we weren't going to be restoring, but rather recreating the original from scratch, as if Gene Roddenberry would have walked into our studio and ordered up a 1/2 scale alternative for today's audience. The convenience of modern day technologies has set us free to employ whatever processes would be optimal for production of the various parts and electronics necessary to the build.

Startup

As in all recreations, there is that ever important "where do you start?" question. Our answer was to build upon the backbone of the ship - the secondary hull.

We purchased a sizeable amount of a wood known as "Jelutong," to create the vacuum-form buck. The tapered cone was mounted onto a plate and turned on the lathe. At the very front of the form is an often overlooked "Coke" bottle bulge, which is almost unperceivable. We then over cut the whole massive shape and proceeded to sand it until smooth enough for vacuum-forming a clean .060" styrene plastic pull over it.

We also decided to make the secondary hull as a left and right master set of patterns, since ultimately the end result

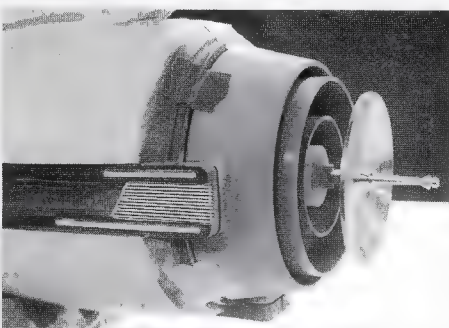
would be that way in fiberglass. This pattern presented some unique challenges to solve since we had wanted to make the deflector rings section removable from the inner shroud. Also, in order to keep the front shroud true and conical in shape, it would have to be made as one piece, not halves. To get this part onto the front of the secondary meant splitting the three front claws down the middle, so that the shroud could be changed from a conical shape into a set of parallel planes.

Interestingly, this problem was not dealt with on the original 11-foot filming miniature since the portside claw never existed, allowing for the conical shroud to be joined in from the backside with no entrapment of shapes.

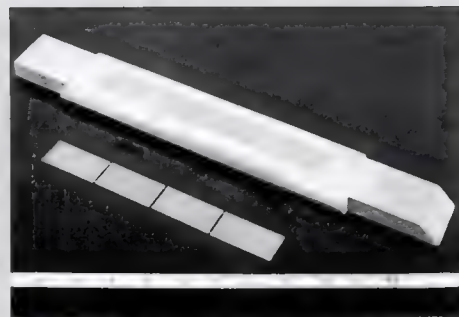
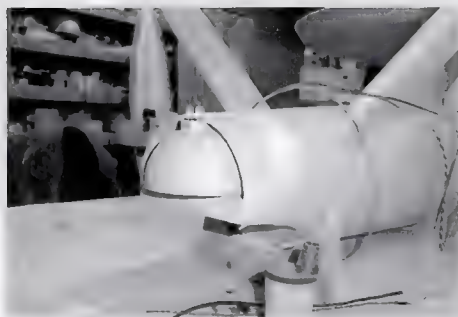
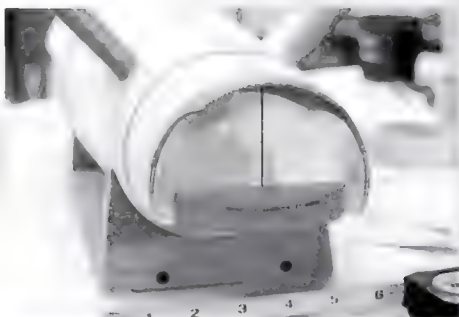
The port and starboard claws have tiny 12 row ridges that have their tips protruding about a 1/16" of an inch past the forward most edges. On the original, these were all broken off and artisan Steve Horch had to rebuild them when assisting Ed Miarecki during the 1991 restoration.

Our ridges were designed to be add-on resin parts that fit into the slots where the claws are located. The lower bottom side or "middle" claw did not have ridge detailing to worry about. It has only a tiny bubble located near the mid-front edge. Just behind this area is where we found the center of balance to be, and thus decided it was the most likely place to open up for the stand's support post.

The upper neck was carefully drafted out to make sure that it not only had all the right angles, but also most importantly had the correct lower saucer profile. This was laid in at the start and then corrected when the lower saucer pattern was mated to it.



Top: Secondary hull pattern with deflector dish and shroud. Above: Port side detailing with all windows added.



Above left: Hangar deck platform and awning patterns at start. Middle: Hangar doors being test-fitted to the inside of the hangar deck bay. Note the test lights navigation beacon. Above right: Nacelle pylon master pattern with etched brass inserts.

Given that electronics and LEDS can need servicing from time to time, there are two access ports into the electronics bay. The front is through the shroud by removing the deflector dish rings and the other is by removing the hangar deck doors.

The hangar deck doors are cast in clear so that the observation window above the doors can be backlit. The lower deck itself is also clear so that transparent Tamiya paint can be used to "stain" or "gel" the rear 5 lights, which are amber, green and red.

Warp Speed!

With all the main components readied for the secondary hull, the next item on our large plate of chores became the nacelles, or warp engines.

I suppose there are any number of right ways to create a tapered cylinder. For our needs, we chose to mimic the AMT/ERTL kit, minus the support pylons.

I felt it necessary to create both left and right halves of the tubes so that we could assemble them easier. In theory it was a good idea. In execution, it was a bit trickier to pull off.

We started with making a Jelutong buck for the vacuum-form plastic pulls and then proceeded to create the inner cavity where the flux chiller and screens are installed. The entire patterning process went very well, until we made the first set of RTV rubber molds. The pattern shifted and twisted the pylon connector box slightly. Still, the castings were pretty true to the patterns and I was able to correct the pylon master pattern before it was molded.

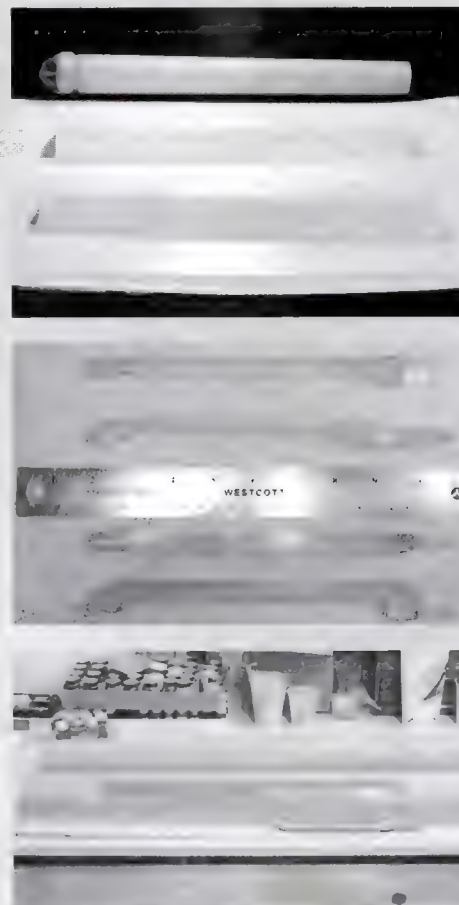
SLAing Through the Details

We were prepared from the beginning to "hand make" every pattern. However, when the opportunity arose to have the detail parts made through an SLA process (stereo-lithography apparatus), we conceded that the geometry would be perfect and far better than anything we could make by hand. The only rub with SLA resin grown parts is that the resolution lines have to be sanded slightly and filled with putty to make up the missing portions of the elevations. A small price to pay when one considers the geometry is perfect to within 3 decimals.

We had quite a list of items that needed to be made with this process, which included the bridge/decks 1, 2, 3, the upper and lower saucer domes, the lower saucer collar, the impulse engine, the linear accelerator (bolt cover), the nacelle flux chiller, the intercoolers, the rear nacelle vents and the rear nacelle end-caps with hemispheres. All in all, these parts are what make the Enterprise seem really crisp.

The Heart and Soul of the Ship

I don't know a Star Trek fan that would





not admit that the majority of the ship's character could be found in the "Primary Saucer" - so much so that without that character, the ship simply doesn't exist.

Aware of this, I gathered the team around to make a point about "character" and what it means to make sure that the replica has a solid dose of it. After all, what is the first image of the Enterprise that most fans readily recognize? I would have to answer with the famous up-shot of the lower saucer preceding the rest of the mighty ship as it comes into view on the screen.

Part of what makes it immediately recognizable is in the shape of the underside of the lower saucer. ERTL never got it right. And many other valiant attempts have missed the fact that the lower saucer profile is a continuous curved shape with no flat spot.

The beauty of having the AutoCAD measurements, as well as the photos, was that we could create a laser cut steel blade to spin over the hydro-cal (dental stone), in order to make a virtually perfect recreation of the not only the lower saucer, but the upper saucer as well.



Once these master patterns were finished, we had to move fast because the humidity of the summer was constantly affecting the size of the stone. To preserve the lower saucer, we made a fiberglass jacket into which we poured RTV silicone rubber. This allowed for a fiberglass casting to be made. The upper saucer was made into a urethane hard tool, from which .060" styrene vacuum-form plastic was pulled. The accessory parts such as the bridge, domes, impulse engine and bolt cover were all set up as RTV silicone rubber molds for casting in resin.

Recreating the Nacelle Power Domes

For us, the second most important factor was the lighting effects. There are countless modern day electronic techniques to capture this somewhat primitive illusion we have come to identify as the Enterprise's warp power. Regardless of which tech-



nique we may have chosen, the quintessential factor is illusion.

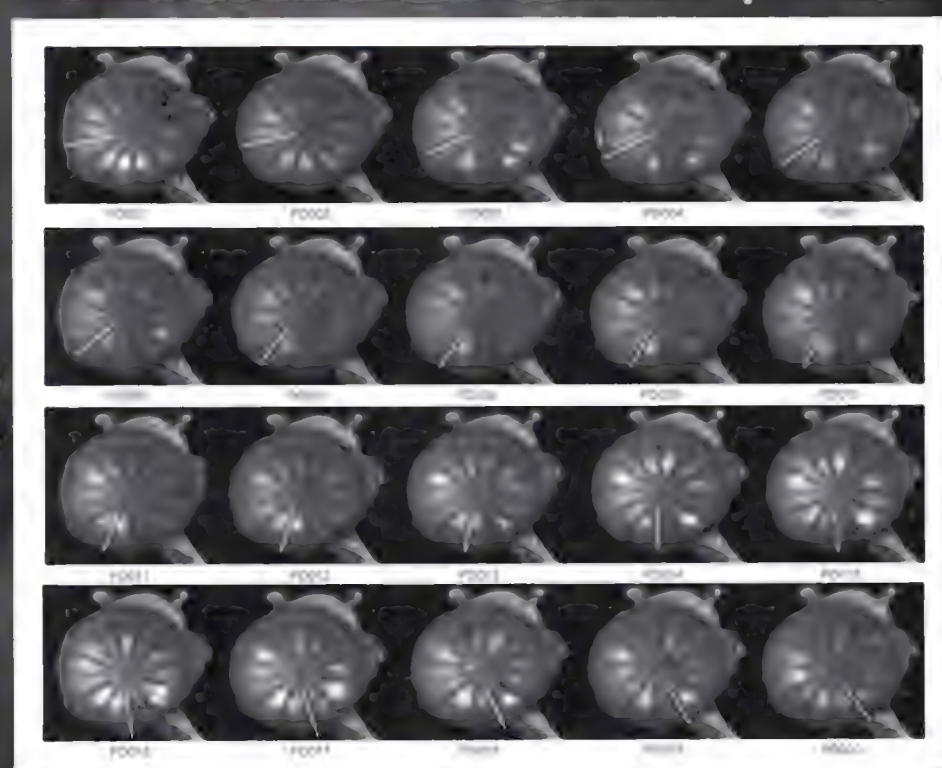
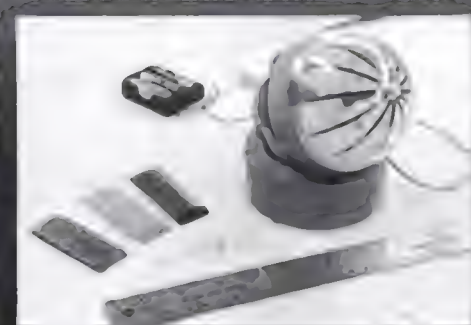
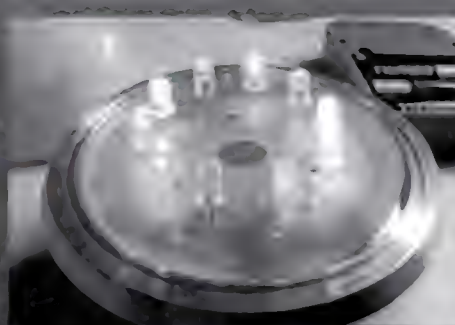
The warp engines get their distinctive look from a combination of effects that to recreate can become a major headache due to the fact that the pulsation is never the same from episode to episode, or moment to moment. By that I mean the overall illusion is random. The pulsation was thought to be just a series of old Christmas tree lights that blinked randomly with a motorized inner dome that carried the dozen pin stripes that we now call the "fans." It has been surmised that these fans rotated in front of a series of white and colored lights that simply blinked on and off.

When I first asked Brian Makopeace to create an electronic nacelle circuit to recreate this illusion, his first impression was to drive the LEDs off a random generator to which we could use Tamiya 400:1 motors to animate the fans. The initial test unit was remarkable in how close it created a likeness to the original TV version. However, we still felt that there was something missing.

Brian was fortunate to speak with the person who assisted in the original restoration at the Smithsonian. We were stunned to find out that the original effect was a compilation of steady on lights, behind a counter-rotating perforated disked that created the a "winking" effect in addition to the motorized fans. Once we had that fact, Brian challenged himself to reinventing his circuit to further include the winking effect via a microprocessor. We now had a modern electronic version of the original effect.

The remainder of the nacelle is a set of cast resin parts and clear domes that feature a twist and lock device to allow for the removal of the entire front power dome unit, should it ever need servicing.

In Part Two of this article, we will feature all the components in their finalized placements. There will be a section devoted to the creation of the decals, as well an extensive showcase of pictures featuring all details of this 1/2 scale recreation. This portfolio will also be presented at: www.customreplicas.com. See you next time!



Top left: Nacelle front dome mount and dual pentagon of LEDs. Top right: Same unit with "fan" dome and motorized shaft. Second row left: Test sequence of LEDs behind both domes. Second row right: Nacelle on warp tube for test. Bottom: Frame by frame study of "Tholian Web" showing the random nacelle power dome illusion.



Show Promoters: Please feel free to fax, e-mail or mail us information about your upcoming event on official event letterhead and we'll post it here. Your name, position and contact information must be included. Thanks! As room permits, information is placed on a "first-come, first-served" basis when received from promoters only. We do not search out this information. Send all show information to: **Modeler's Resource, Showtime**, 4120 Douglas Blvd, #306-372, Granite Bay, CA 95746-5936 Fax: 916.784.8384 e-mail: modres@surewest.net.

- If your show is not listed here, no press release was received from your company or it was not received by this issue's cutoff date •

Information as published was submitted by the entity involved and if there are any discrepancies or inaccuracies, please contact that specific group or organization for clarification and/or correction. Modeler's Resource would request the individual submitting organization then notify Modeler's Resource of any corrections and/or changes they deem appropriate. We would then be pleased to publish any copy correction or adjustments. Promoter(s) bears sole responsibility for accuracy of information provided.

• AUGUST •

• **OzCon 2002:** hosted by Emerald City Modelers, IPMS, Saturday, August 10, 2002, from 9AM. OzCon 2002 will be held at the Cessna Activity Center, 2744 George Washington Blvd, Wichita, KS. Show includes a Model and Wargaming Miniatures Contest, with over 40 categories. Special category: 2002: A Space Oddity. Also included are games and vendors. For more information, contact: Emerald City Modelers, Tel: 316.687.1814 or visit them on the 'Net at: www.home.earthlink.net/~tcdowen

• **Imagine-Nation:** August 16 - 18, at the Orleans Hotel, Las Vegas, NV. Presented by TCB Productions. For more information, contact them at: 3875 Pacific Coast Highway, Torrance CA 90505 Tel: 310.378.9676 or visit them on the 'Net: www.imagenationexpo.com

• **If It Rolls, Floats or Flies:** presented by Herb Deeks. Model kit swap meet and related items, Sunday, August 11, 2002, 9:00am to 3:00pm. Show will be held at the Fullerton Four Points Sheraton, 1500 S. Raymond Ave (Crown Room), Fullerton, CA 92831. On-site free parking and restaurants/snack bar. Admission: \$4.00/person; children under 12 free with paying adult. Table reservations, contact: Herb Deeks, PO Box 6455, Anaheim, CA 92816 • Tel: 714.774.7326.

• SEPTEMBER •

• **THE INTERNATIONAL MODEL & HOBBY EXPO (RCHTA):** The largest Model and Hobby Show in North America, opens exclusively for trade September 5th and 6th, 2002. The doors open to the public September 7th and 8th, 2002. There will be nearly 400 exhibitors from 38 countries stretched across 225,000 square feet. More than 50% of the distributors from this year's show were from outside the United States; this makes an important statement about the significance of this show. The show will commence at Donald E. Stephen's Convention Center in Rosemont, Illinois. For more information please contact: Mary S. DeBaggis, msdebaggis@ihobbyexpo.com, RCHTA, 31632 North Ellis Drive, Unit 111, Volo, IL 60073, Phone: 847-740-1111, Fax: 847-740-1112.

• OCTOBER •

• **IPMS/Mississippi Modelers:** 2nd Annual Contest, October 12, 2002, Lee County AG Center, Tupelo, Mississippi. Contact person: DJ Whitehead Email: drummer7@avsia.com

• **CHILLER THEATRE:** You've heard of this mega event. Twice a year. Catch it this coming October - Sheraton Meadowlands Plaza, East Rutherford, NJ. The walking zombies, model kits, scream queens, contests, film screenings, autograph sessions and everything else you've come to know and love will all be on hand! Call the Chiller Hotline at 201.457.1991 for updated show information and guest lineup. Check them out on the Internet at: <http://chillerteatre.com/>

• **If It Rolls, Floats or Flies:** presented by Herb Deeks. Model kit swap meet and related items, October 27, 2002. See the August 11th date above for details.

• **SYRCON XV:** IPMS Syracuse is holding it's 15th annual Model Show and Contest. It will be held October 20th 9am - 4pm at the Knights of Columbus. Located at East Taft Rd. Syracuse, NY 13212. Contest includes over 70 categories and Vendor tables. This years theme is "Where were you in '62" any model subject from the 1960's. For more information contact Gary Haven at (315)487-3465, garhaven@twcnv.rr.com or check out the web <http://mywebpage.netscape.com/chwise309/index.html> or <http://ipmsusa.org/>

• NOVEMBER •

• **Cleveland Model Show 6:** The International Plastic Modeler's Society Western Reserve and John H. Glenn Chapters invite you to join them on Saturday, November 2, 2002 at Kirtland High School in Kirtland, OH. Contest with 40 regular and 5 open categories. For additional information, please contact Contest Chairman, Doug Halke, 4967 Garrett Dr., North Ridgeville, OH 44039, Tel: 440.327.0165 or E-mail: DHalke@loraincounty.net. For vendor information, contact, John Vitkus, 3323 Maynard Rd., Shaker Heights, OH 44122, Tel: 216.751.2224 or E-mail: vitkusj@aol.com

• MARCH 2003 •

• **SCAHMS:** The California Show, Friday and Saturday, March 14 and 15 at the Doubletree Hotel, Anaheim/O.C., 100 The City Dr, Orange. Tel: 714.634.4500 (between 8am and 5pm PDT). Contact: jl776h@aol.com for more information

• MAY •

• **Drone-A-Rama:** Friday, Saturday, Sunday and Monday, May 23 - 26, 2003, at Gateway Hotel Nottingham. Event will begin on Friday and the model show will take place on Saturday, the auction will occur on Sunday and Monday is pack-up time. Special guests are planning from the world of British TeleFantasy.

Gardening in the... Graveyard

with Hilber Graf



"Shop smart, shop S-Mart". No, this isn't an advertisement for a new discount department store. Fans of the Evil Dead movie trilogy will recognize this immortal phrase uttered by Ash, the series' slow-thinking action hero played by actor Bruce Campbell. Director Sam Raimi's first two Evil Dead films were an over-the-top, low-budget gorefest often splattered with a twisted sense of humor. Though the third installment, *Army of Darkness*, was played more for comedy and adventure rather than to elicit a horrified reaction from the audience, I've always enjoyed it over the gorier, more popular early Evil Dead films.

A diorama idea for *Army of Darkness* banged around in my head for a long time. The image of Ash standing in a spooky graveyard, fighting off a murderous hoard of "Deadite" skeletons with a chainsaw that replaced his severed right hand, appealed to my own twisted sense of humor. However, the only available figure kit of Ash was Screamin's 1/4 scale vinyl, far too large for a multi-figure diorama. When Screamin' went out of business, even that impractical idea slipped out of reach and I put the project away to gather cobwebs upon my mental bookshelf.

Two or three years passed, and then McFarlane Toys came to my rescue with their action figure series release of *Movie Maniacs 3*. A good likeness of Ash in approximately 1/8th scale became available and I was energized to reactivate my old diorama idea. Grab your gravedigger's shovel and join me as I dig up and breathe life into a B-movie scene in miniature.

Mapping Out the Grave Plot

The challenge here was to depict an action scene staged in a convincing fantasy graveyard and do so without having to sacrifice the space of an entire shelf in my display case. This diorama design required a small "footprint," or dimension, but not so diminutive as



1



to crowd the subject. I had to give the illusion of a skeleton hoard by using a minimal number of figures. As usual with my designs, artistic license permeated even though I often referred to my reference materials (Photo 1).

In *Army of Darkness*, the Ash character visits a sacred graveyard on a mission to steal the "Necronomicon," an evil book of the dead possessing strange powers. In doing so he screws up and awak-

ens the legions of the Army of Darkness. In the film Ash has to escape through the graveyard as it erupts from below in a comical sea of clutching skeletal hands and arms. I chose a different approach by staging a "last stand" on a graveyard hill, Ash fighting off a skeleton army using his chainsaw hand. He wore a mechanical hand in this scene instead of the saw, but I wanted to show the chainsaw appendage that became his trademark by the third *Evil Dead* film. Keeping the diorama design as a small, cluttered scene, I implied the atmosphere of a battle greater than the size of the base. With the scene's "script" written and the "actors" cast, I was ready to proceed with the next step.

Building the Set

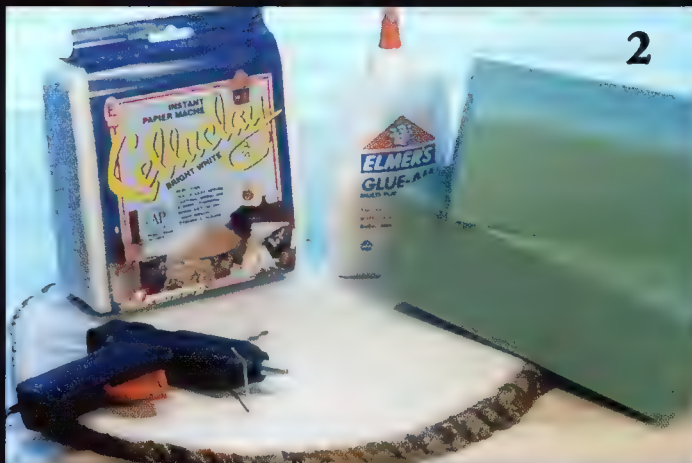
It's very common for me to create diorama scenes from the ground up, starting with the environment first, then proceeding with figure construction later. The terrain of a scene will determine how a figure will stand or be posed and I find it easier to make my figures conform to the groundwork rather than the other way around.

McFarlane figures in this series average about 7 inches tall to represent a six-foot tall man. Because I liked the rustic nature of exposed tree bark for this subject, I chose a 9"x12" oval wood plaque sold in craft supply stores (Photo 2). This base size gave me just enough room to mount 4-5 figures in a tight action scene. Other supplies needed were lightweight florist's foam, Elmer's white glue, mini glue gun and CelluClay, a paper mache craft product. All of these materials are available through a well-supplied craft store.

Florist's foam (known as "green foam" in the movie effects studios, even though it isn't always a green color) is easy to shape via hobby knife, modeler's saw, sandpaper and even your fingers (Photo 3). However, its soft texture does have a messy drawback. The foam quickly coats your hands, clothing and worktable with a fine dust that is difficult to clean up. I suggest working with this stuff outdoors on the patio or in the garage where you can tidy up with a shop vacuum cleaner. I like a mini glue gun as a rapid method for attaching the foam shapes to the base because it dries and cures faster than Elmer's white glue. The stone surface at the top of the hill came from Revell's reissue of the old Aurora 1966 Batman kit.

The tombstones came from different places. Toy Biz's *Ghost Rider* provided one; I sculpted another, while Polar Lights' Customizing Monster Kits yielded more graveyard parts. I recommend the two customizing kits they produce if you love creating creepy diorama scenes. Originally, Aurora released

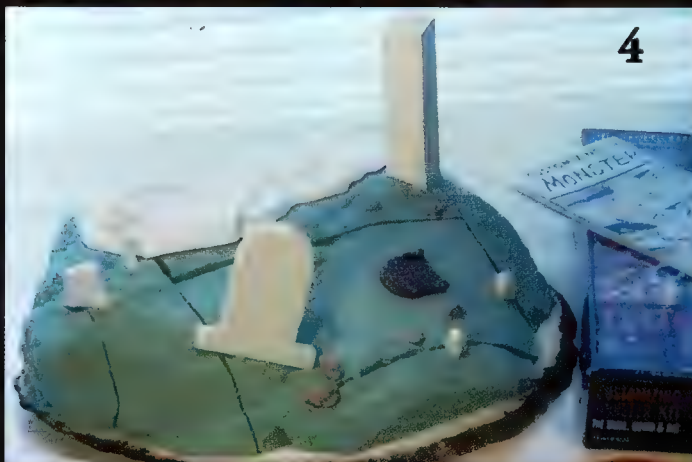
2



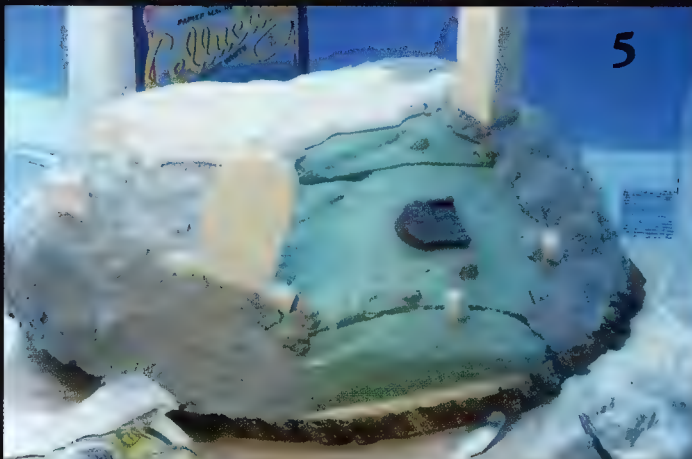
3

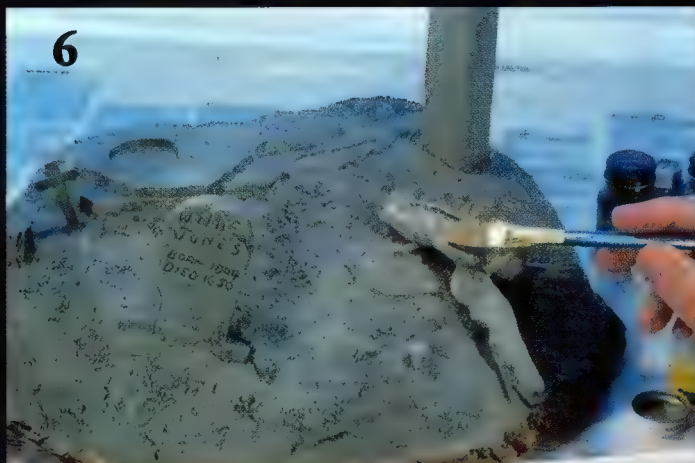


4



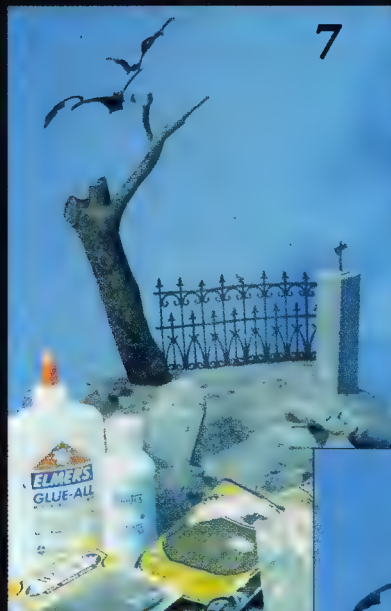
5





these in the mid-sixties to enhance their Universal monster series. Each kit contains a treasure trove of rats, bats, spiders, bones and other wonderfully ghoulish items, mostly in 1/8th scale. The kit's tombstones have hollow backs, so you must glue on a sheet styrene backside for them to appear realistic (Photo 4). Attach these graveyard set pieces before you apply the groundwork. That way you can work the material up and around the gravestones, making them appear to be sinking into the earth by their own weight.

I attempt to make diorama bases as lightweight as possible. CelluClay mixes with water and is relatively easy to use. Once dry, it has a nice earthlike texture. Start by adding a fist-sized pile of material in a gallon plastic food bag. Mix in a little water at a time, but not too much or you'll end up with a useless soupy mess. Knead the material by squeezing the plastic bag until the CelluClay has the consistency of soft modeling clay. You may have to add a little more water while doing this.



CelluClay tends to shrink while drying, so add a generous dollop of white glue to the mixture, which helps to prevent the groundwork curling up at the edges.

The paper mache is applied to the carved foam groundwork with either your water-moistened fingers or spatula (Photo 5). Spread the mixture around, trying to keep the coverage to about 1/8" thick. Thick applications of CelluClay can take many days or even weeks to dry and harden. For this base, I sprinkled on model railroad ballast and tapped it into the wet CelluClay. When dry, this additional touch added a nice surface texture.

A word of warning...thoroughly wash your hands in warm water before the paper mache material dries. Otherwise you'll discover to your alarm that your hands are encased in a dried paper shroud, making you look a bit like Boris Karloff's makeup in *The Mummy*.

Dressing the Set

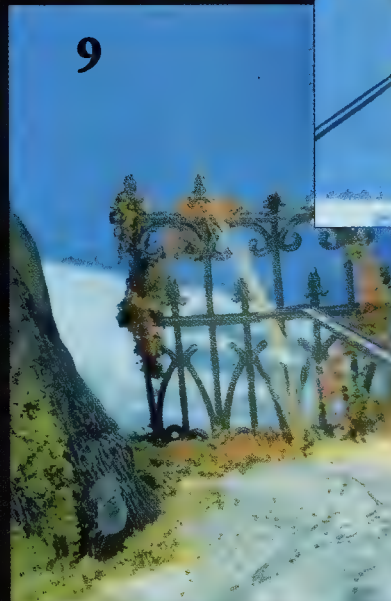
After allowing the diorama base two or three days to completely dry, I was ready for painting. Acrylics work well on CelluClay and dry quickly. An overall graveyard stone gray was used, followed by a wash of dark gray, then drybrushed with lighter shades to accent the highlights (Photo 6).

I find myself frequently answering questions about creating realistic groundcover. What seems a relatively simple task to me is very frustrating for many other modelers. The trick to successful diorama foliage is not to get all wrapped up in fabricating exact duplicates of full size plants in miniature. Instead, look for shapes and sizes that suggest familiar plant growth. There are many dried plants used in floral arrangements that work well for this: baby's breath, asparagus fern, green tree moss, etc. For example, bags of green moss often contain other tiny plants resembling flowers or weeds. Usually dried plants are sprayed with a preservative at the factory, but it is advisable to spray plants again with a dried material preservative that resists shedding. All of these materials are available at a craft or florist's supply store.

Many synthetic products are also available for diorama foliage. Woodland Scenics produces a large variety of colored fibers or shredded foams that can be used to simulate tall grass, vines and various textures of turf and weed growth (Photo 7). Other companies make similar products intended for the model railroader hobby and an afternoon visit to your local hobby shop will provide you with ample supplies.

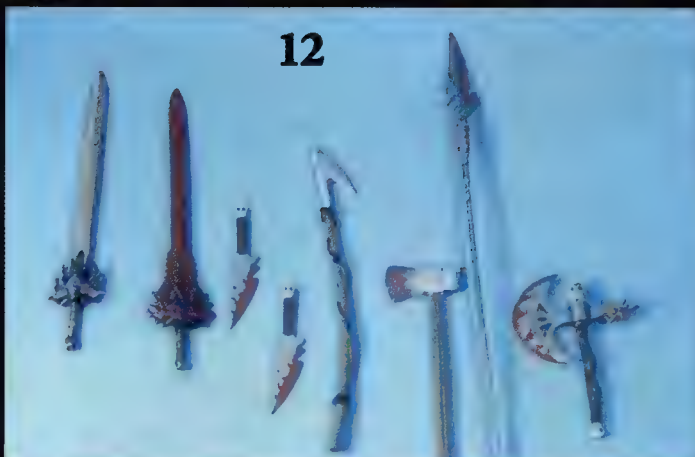
To create vines, cut some Woodland foliage into an irregular shaped piece (try a piece about 1"x2" the first time). Divide into strands and stretch until the strands almost come apart. Hook sections of vines over raised areas where you wish to attach the plants. In this example, I wanted vines to cover portions of a dead tree I kit bashed from the Revell Batman model. Permanently fix this in place with Elmer's white glue or Liquitex acrylic matte medium (Photo 8). I prefer matte medium straight out of the bottle as it acts like glue and dries without gloss marks. Sometimes I'll brush on an overcoat of acrylic clear flat paint to control areas that seem to want go their own direction rather than where I desire them.

The dilemma of tall grass has driven some poor modelers to the bottle, but I think I've finally gotten the problem under control. The traditional method for installing tall grass required you drill a series of many, many holes in the groundwork and push stalks of fiber material into them. Very time consuming. Instead, cut a tuft of Woodland grass fiber (I've





also used theatrical crepe hair), dip the end in white glue and press into the area you want it to "grow" (Photo 9). To cover a large area, spread a generous amount of glue over a 2" square. Press tufts of fiber into the glue until the area is covered. Repeat until you're satisfied. While the glue is still wet, you may want to stir the grass with the point of a pencil so that it doesn't all appear to grow in the same direction. Go back after the glue has dried and use a scissors to trim the grass to irregular heights.



Woodland Scenics' weed and turf materials are usually too much of a consistent single color for my taste. I combine different shades to create a realistic custom mix. Sometimes I'll mix in a small portion of "static grass," a model railroad layout product. I attach the groundcover via matte medium brushed on the desired areas, then sprinkle on a generous quantity of turf material (Photo 10). I then gently tap the weeds into place with my fingers, allow to dry for a couple minutes and carefully shake off



excess material onto a sheet of newspaper for future applications. Before you realized it, you planted a convincing miniature garden on your diorama. That wasn't so difficult, was it?

The "Casting Couch"

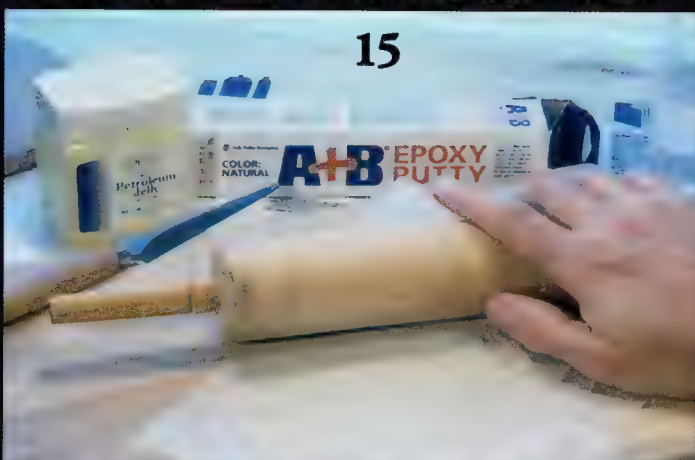
At this point I was so pleased with my graveyard set that I wanted to display it "as is." But I did have a good figure idea for this diorama, so I proceeded with "casting" my actors. Since the figures are not the focus of this article, we'll breeze through



this step fairly quickly.

Originally I planned on four 1/8th scale Army of Darkness skeleton warriors, but soon realized that was too many for a 9"x12" base that included a graveyard plus our hero, Ash. Three complete boneheads would suffice.

Human skeleton kits in this scale are rare. Fortunately, I had sculpted numerous 1:8 scale skeletons of my own in the past and still possessed parts. Combining my parts box left-



16



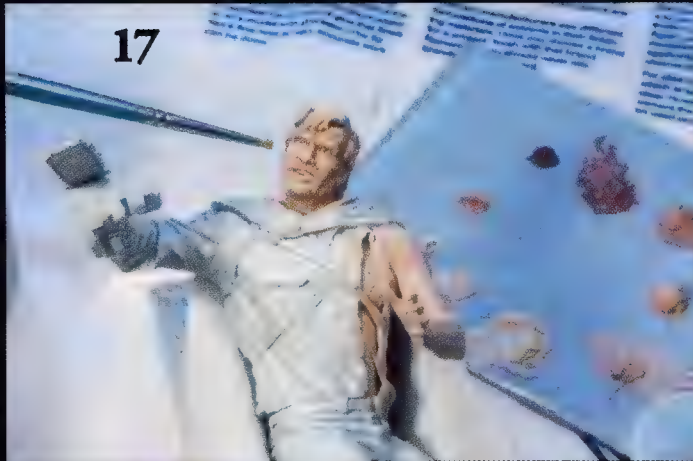
overs with various bones and skulls from the Customizing Monster Kits gave me a good beginning. Blobs of A/B epoxy putty applied over plastic or wire armatures filled gaps in my skeletons' anatomies (Photo 11). I had a fine array of wicked appearing miniature weapons; most confiscated from miscellaneous action figure toys (Photo 12), to equip my undead army. I labored to endow each skeleton warrior with its own personality, constructing each head differently. One warrior received a long, ratty wig

devised of theatrical crepe hair (Photo 13). Lengths of hair were attached to the cranium by matte medium.

McFarlane Toys' Ash action figure does possess a decent resemblance to the actor, Bruce Campbell. However, I felt the paint job was too harsh and I needed to add a couple details necessary for this scene. As I stated earlier, I practiced a bit of artistic license in Ash's appearance. At this point in the film, Ash was not wearing his chainsaw hand and his dress included a medieval tunic and cape. The chainsaw was the main characteristic of Ash's look and I wanted him sawing up an attacking skeleton warrior. I dismissed the tunic, but needed a cape.

Ash was positioned the way I desired and permanently fixed with superglue. Seams and other gaps were filled with epoxy putty (Photo 14). A/B epoxy putty can be fashioned into sheets and cut into garments. First spread a thin layer of petroleum jelly on a large sheet of wax paper. Knead the putty until thoroughly mixed, then place in the center of the wax paper sheet. Fold the sheet over and roll the putty out as if it were piecrust, forcing it to the desired thickness (Photo 15). Place

17



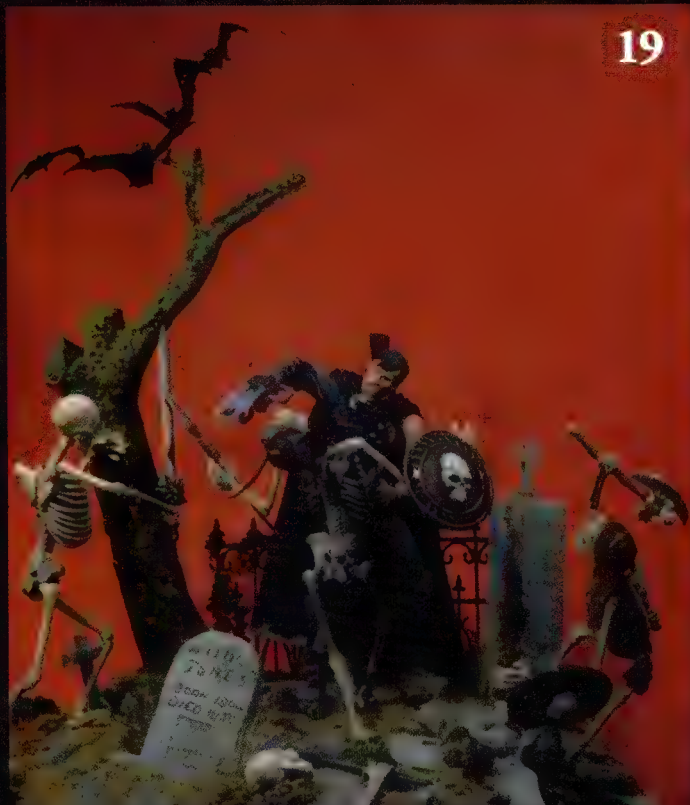
18



this aside to set and cure for about 2-3 hours. You want the putty to be fairly firm, but still flexible. Separate the putty from the wax paper (the petroleum jelly will make this easy) and cut into the desired shapes using a scissors or hobby knife. You can fashion coat sleeves, pant legs or, in this case, a cape and attach to your figure with superglue. There will be seams and a few gaps that can be later filled with more epoxy putty or modeler's filler putty. When properly executed, the results are quite effective (Photo 16).

Ash was painted in artist's oils and acrylics (Photo 17), then positioned at the top of the graveyard hill. His nemesis, the "Deadites," now attacked to rescue the book of the dead, the "Necronomicon," that Ash grips firmly in his left hand (Photos 18, 19 & 20). Is he outnumbered? Is this the horrid end for our simple-minded hero? A sputter of Ash's chainsaw will even the odds!

19



MR

Custom Replicas

Classic TV and Movie recreations for the serious collector!

Made in Hollywood



66" Nautilus miniature recreation

Visit us at: www.customreplicas.com

26711 Isabella Pkwy., Suite 103, Canyon Country, CA 91351

Hey Kids, Put on Your Dancin' Shoes! It's...

THE GRIM ROCKER!

Okay, I'm prepared to admit right here and now that I have never built one of Posthumous Productions' kits. Why? It's not because I haven't wanted to, but the reason lies more with the fact that when it came to building kits, I tend to build ones I am going to use in an article before I do any kits just for the fun of it. Until now at least.

This particular kit, affectionately titled "The Grim Rocker," is right in line with the rest of the kits that Posthumous produces. They all deal with those musical artists who have already gone on to that great Concert Stage in the Sky. Who better to be their mascot than Him, whose job it remains to call us all into Eternity?

There are a number of things that I really like about this kit:

- 1) The sculpting and casting quality are there - count on it.
- 2) The exaggerated guitar. In fact, like a few of their previous kits which relied more on parody, this model is out from the same cloth. It's a humorous look at the guy who is normally shown waiting patiently for his victims to come to him. He is normally seen in monster movies and, with the rare exception, taken fairly seriously.
- 3) Being a completely original piece, this kit is a painter's kit. Paint the guitar any color you'd like. Customize the base. Go crazy on his clothing! In other words, have fun! That's exactly what I did.

I started off by using Tamiya's new White Primer from the can and gave everything a light coating. I immediately got out the airbrush and, using Pactra Flat Black, rendered the black leather jacket. The shirt color is a mixture of a number of drab greens, tans and browns. For the pants, I used Freak Flex Warlock Blue, painting the outer edges near the jacket and boots and then airbrushing it on, laying it on deeper/darker in the folds of material and lighter toward the top. The arms were "pinned" onto the shoulder areas after the sides of the jacket were airbrushed and drybrushed. Then the same was done to the arms. Since most Freak Flex paints seem to dry with a bit of sheen, I sprayed it with Testors DullCote™ and let it fully dry. Once it had dried, I went in with a light gray and drybrushed the heck out of things. I wanted Grim's clothing to look old and worn.

I rendered his skull and bones with Freak Flex Dried Bone and then Tamiya Buff. Afterwards, I added a few drops of Pactra Flat Black to the mix and airbrushed that into the shadowed areas of the skull. The eyes were painted red.

The boots were given a base coat of Tamiya Red Brown and then a drybrushing of tan to dirty them up.

Once Grim was done, I moved onto the guitar and base. The guitar can be pretty much anything you want and I mean anything. If you've ever been in any bands or seen any bands in concert or seen pictures of bands in concert or even just looked at music catalogs, then you'll know what I'm talking about. Any color scheme you can imagine is out there. I chose Tamiya Sparkle Blue because...it was on my shelf mainly. I made a mistake when I began applying the other color to the metal plates on the face of the guitar and up at the top. I went for Tamiya Flat Aluminum. Did you hear that? FLAT! As soon as I began applying it, I sounded like Homer Simpson with a big "DUH!" What was I thinking? No problem, I then went for Testors Enamel Silver and the problem was a problem no longer.



WITH FRED DERUVO



Posthumous Productions

John Apgar

PO Box 59

Flanders, NJ 07836

(\$75.00 plus \$7.00 s/h)

The back of the neck of the guitar was painted buff to simulate wood and the front was painted flat black.

One thing that Posthumous Productions kits normally do is go above and beyond. What I mean by that is that you will usually find all kinds of things included in the kit to make it more realistic. This particular kit included a small roll of filament so that you can string your own guitar (if you figure out a way to tune it, let me know, will you?). The other thing that is "included" with this kit is the instructions that tell you how to make any one of three styles of...hmm...headdress for the lack of a better word. It comes with a Mohawk style, but you can make a spiked look (with your own nails) or a really bushy hairdo, if you so desire. Me? I opted to go for the Mohawk.

The base was fun. Of course, not being able to just build and paint it out of the box, I decided to add some moss here and there and some patches of tall grass as well. I didn't want to add too much, but I wanted to make it mine; something that no one else would have, unless of course, they decided to do the same thing, which is perfectly fine.

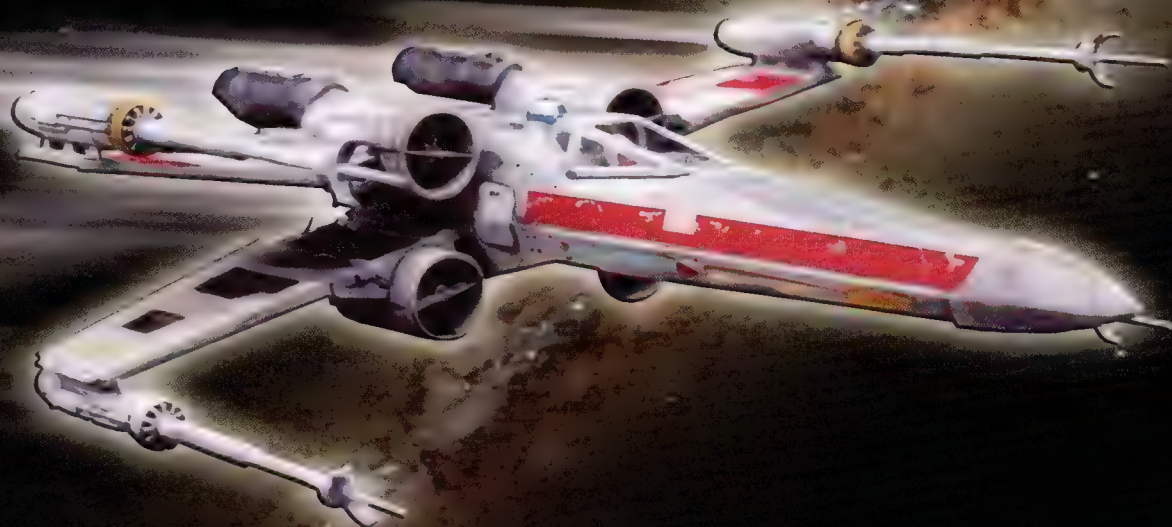
The Grim Rocker may not sell hundreds of copies (but then again, maybe it will), but this is really a fun kit. It doesn't take itself too seriously and is a really good kit to practice some of the more basic techniques like drybrushing and washes.

Kudos to John Apgar and Nick DeAngelo for bringing this kit to the buying public. Now, my suggestion is that you run out and get your own before of Grim comes calling for you!



FineMolds' X-Wing Fighter

with Jim Bertges



This little gem of a kit is a Star Wars modeler's dream come true. Unlike other model manufacturers, who might do a quick knock-off of a Science Fiction subject thinking that accuracy doesn't really matter for a model of a vehicle that doesn't really exist, FineMolds has taken this X-Wing kit very seriously. Treating it like an actual machine, the folks at FineMolds did their homework on the X-Wing and have produced the most accurate kit I've ever seen of any Star Wars subject in any scale. The instruction sheet even appears to give the background on the Incom Corporation, the X-Wing and other ships produced by this fictional company. I say "appears," because this information appears to be in Japanese and I can't read it.

To begin with the basics, the kit is in 1/72 scale and is molded in light gray plastic. It comes with enough parts and decals to model any one of four different versions of the X-Wings that appeared in Star Wars Episode 4: A New Hope. You can model either Red 1, 2, 3 or 5, which have slightly different engine configurations and different markings. There are also ten pages of instructions with detailed, exploded assembly drawings that will allow you to easily assemble the kit even if you don't read Japanese. However, not reading Japanese can be a drawback when it comes to paint colors, but a quick trip to the Internet can solve that problem as well. Visit Hobby Link Japan at www.hlj.com and click on the FineMolds X-Wing. You will be able to access and download six pages of the instruction sheet, which have been translated into English. The only pages they didn't translate are the background pages and the two-decal placement pages. You can also see photos of the fin-



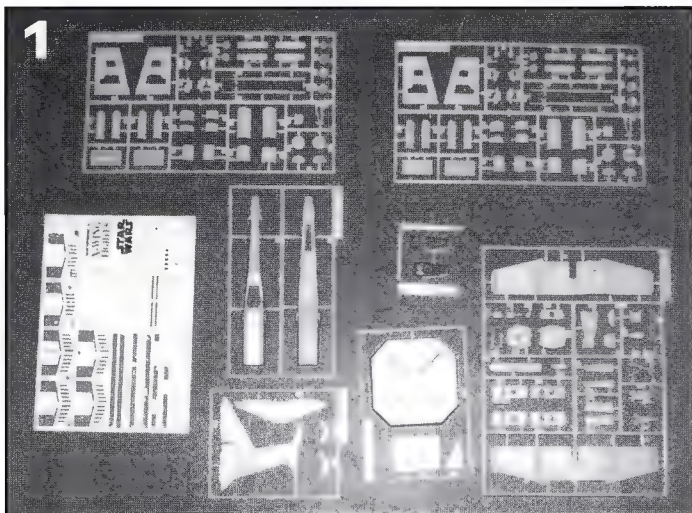
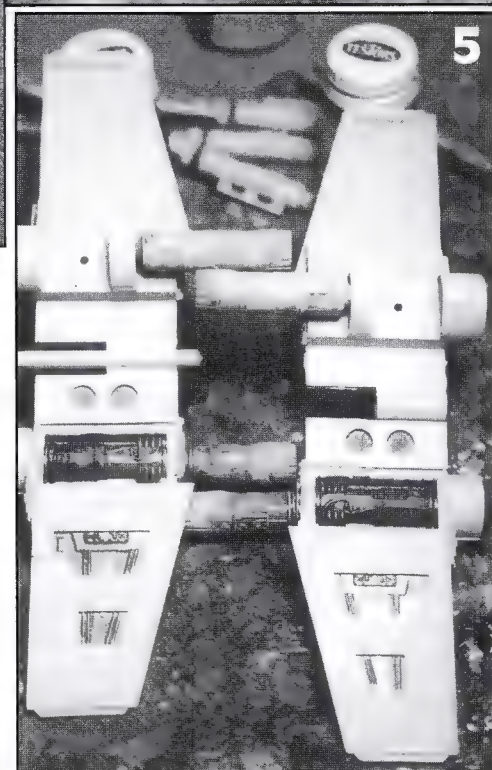
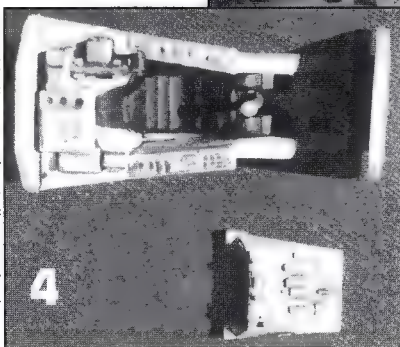
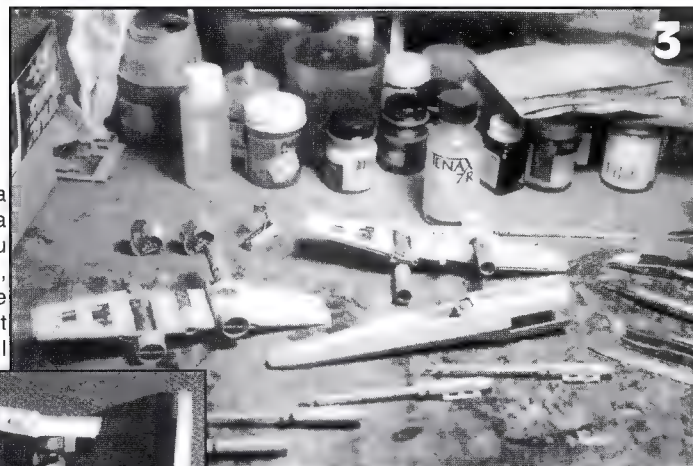


Fig 1: All the parts on their sprues and the incredibly detailed decal sheet; Fig 2: Nearly hidden details and some other bits are painted while the parts are still on the sprues; Fig 3: The major subassemblies, including the optional open landing gear.

ished kit there and purchase one for your collection.

Before you begin assembly on this little beauty, there are a few things you will most certainly need. First and foremost is a hobby knife with a new blade (you'll thank me for this when you start cutting out decals). Equally important is a pair of tweezers, good ones; there are many tiny parts in this kit that are more easily handled with tweezers and they'll come in very handy at decal time. Speaking of decals, you will need some kind of decal setting solution. This kit has more decals than a NASCAR racer and they go over some pretty lumpy, bumpy and curvy areas, so decal set is an absolute must. Also, liquid plastic cement such as Tenax, Ambroid or Testors Liquid Cement and a little bit of superglue are called for to keep this kit together. Other handy items include something to snip the parts from the sprues. I use an old pair of scissor-style fingernail clippers, a small file, an assortment of small, pointy brushes, a magnifying device and one of those "extra hand" thingies with all the alligator clips on it. Now that you're armed to the teeth with modeling equipment, we're ready to start building.



The first thing I did was to dig out some reference photos of the studio model X-Wing I took at the Smithsonian Star Wars exhibit in San Diego. These were quite helpful in detailing and weathering the kit. It's always helpful to have as much reference material on hand as possible and the box art for this kit also makes an excellent reference. Because this kit has so many fine details that are nearly hidden inside other assemblies, I decided to do as much painting as possible before assembly. I bought a spray can of Testors Model Master Camouflage Gray and a small bottle of the same color for touchups and drybrushing. The light gray plastic the kit is molded in is also intended to be the base color for the model, but to me, unpainted plastic always looks like unpainted plastic. I suppose with the level of detailing and weathering on this kit, it might just work without painting the major components, but I just couldn't bring myself to do that. So, with all the parts still on the sprues, I sprayed a light coat of Cammo Gray over everything. Then with an array of metallics, blacks, grays and a couple of Tamiya clears, I proceeded to paint as many details as I could. I painted the whole cockpit tub, inner wing details, landing gear, landing gear bays, engine details, exhaust nozzles, engine intakes and that detailed strip that stretches behind the cockpit. The one thing to remember about doing so much pre-painting is that you must scrape paint off of any mating surfaces before gluing anything. Also, do your best to keep cement off your fingers during assembly or you'll be leaving giant blotchy fingerprints all over your X-Wing. Keep this in mind and everything should go smoothly.

The parts fit is excellent and seam lines are cleverly hidden and nearly invisible. There is a minor seam on the leading edges of the wings, but this is easily

Fig 4: The finished cockpit interior before installation; Fig 5: The two-part wing assembly showing details that would be difficult to paint and detail after assembly.



Fig 6: Everything (except the canopy) assembled and ready for the first step in detailing; Fig 7: Black oil wash applied to upper and lower panel lines.

taken care of with a spot of Squadron Green putty. The wing assembly is made so that it can be opened and closed after assembly, so some care has to be taken when assembling the central wing axis area. Part number B28 forms the top half of the tube the wing axle slips into for strength. I chose to use superglue to attach this part. I built the kit in sub-assemblies, fuselage, wing sections and left the wingtip cannons off in the mistaken belief that they'd need a special bit of paint before attaching them. Pay special attention to the optional parts, specifically the landing gear, which are interchangeable in the open or closed positions. The fit is so precise on the nose gear that a layer of paint on the open gear parts made it difficult to insert into their place. A bit of scraping and sanding was in order to make the proper fit. Also, the closed nose gear door is made with the same precise fit, so take care not to sand its edges too much and make it too loose to fit properly. It was when I was ready to install the movable wing assembly that I ran into the only real fit problem in the whole kit.

The wings fit into a slot at the rear of the fuselage and are held in place by the fuselage end cap, parts B18 and B19. Part B19 is the actual end part of the fuselage, which has a small shaft inside to accept the wing axle. Part B18 is a flat plate with a hole in it and four small bumps meant to hold the wings in the open and closed positions. I assembled the two parts as shown in the instructions, but when I slipped the assembly on the rear of the ship, locking in the wing assembly, there was a small, but annoying gap. It seems that the small shaft on part B19 is a touch too long and doesn't allow the part to properly mate with the fuselage. I filed down the



offending area as much as possible, but with the two parts already assembled, it was difficult. I was finally able to achieve an acceptable fit and filled the remaining small gap with superglue and accelerator. This gap occurs in a spot where it is nearly impossible to sand or file, so any filler has to be applied sparingly. A touch of paint out of the bottle helped the gap blend in with the rest of the ship and it was time to start detailing.

The first step in bringing some life to the X-Wing is accenting the delicate recessed panel lines. Using a technique I picked up from aircraft modelers, I first gave the ship a coat of Dullcote Lacquer, then I mixed up a thin wash of black oil paint. The oil paint flows very nicely in wash form and gets the pigment down into all the small recesses. Although by the time you're done with the wash, the ship looks pretty messy, the next step will remedy that. Using a soft cloth, like a piece of T-shirt, slightly dampened with the same thinner used to make the oil wash, I lightly wiped down the whole ship, removing the excess wash and leaving the color where I wanted it. The layer of Dullcote protects the underlying paint from the thinner, but it also helps to have very little thinner on the cloth and use a very light touch. When this part is done, another spray of Dullcote is in order to protect your work. On a kit with this level of detail, the results are pretty impressive.

Also impressive is the amount of detail on this kit's decal sheet. The sheet is no larger than a 3x5-inch post card, but there are enough decals on there to make four different versions of the X-Wing as well as a few surprises. My advice here is to study the decal sheet and the decal instructions for



Fig 7: All the decals are in place; Fig 8: Chalk pastels are used in the final step in weathering.

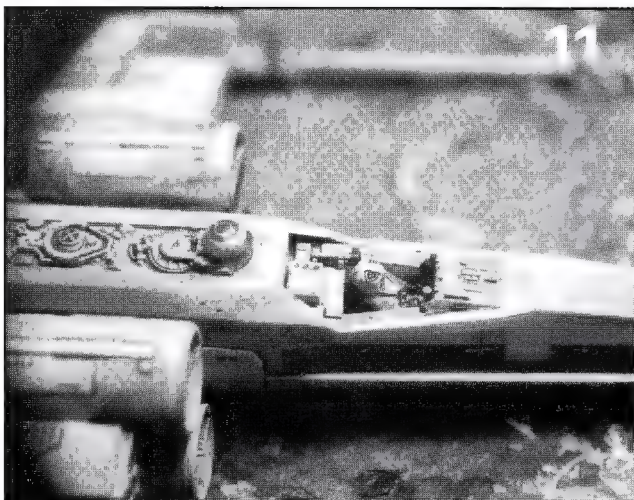
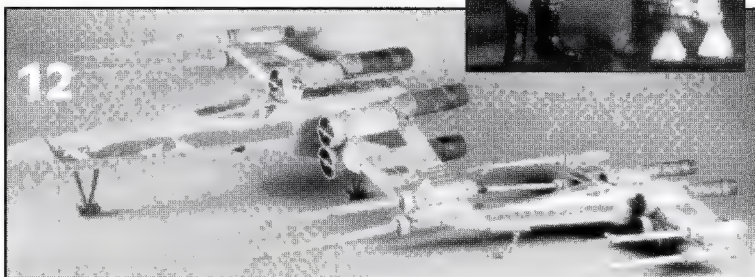
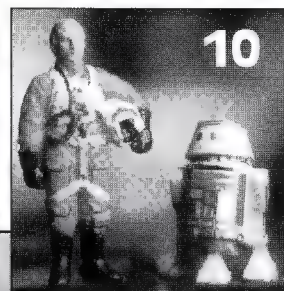


Fig 10: The standing pilot figure and R5D4 that are included in the kit; Fig 11: Finished cockpit with figures; Fig 12: The 1:72 scale FineMolds X-Wing next to the 1:48 scale MPC version from its original release.



the version you're building very carefully. There are some decals that are common among all four versions and their placement is covered in the very first section of the decal instructions (the ones for Red Leader or Red One). This is where your tweezers, sharp #11 blade, magnifier and decal set are very important. Some of these decals are so tiny that they appear as mere specks on the decal sheet, but trust me, they all have a place on the model. Also, the decals provide the details on the Astromech droids, both the full body version and the one that sits behind the cockpit, and without the decal setting solution you'll never get them to adhere to those tiny curves and details. Decal set is important throughout this process since it allows all the markings to snuggle down into the panel lines and conform to the curves and surface details of the kit. Another important step borrowed from aircraft modelers was giving the whole kit a coat of Future Acrylic in order to give the decals a glossy surface to adhere. This prevents silvering of the decals, which is caused when air is trapped between the decal and a rough, matte surface. Remember that I left off the wingtip cannons for a bit of paint? Well, I found that was a mistake because the decal sheet provides pale blue spiral markings that wrap around the cannons perfectly. There are decals for the instrument panels and even for the markings on the pilot's helmet. These are really serious decals. I think I spent more time applying the markings on this kit than I did assembling it. As usual after nearly ever step, Dullcote is applied to protect the work. One important note about Dullcote and lacquer-based gloss finishes, never spray them over clear plastic; it will irreparably fog your clear windows.

Last, but certainly not least, comes the weathering or "dirtying down" of the X-Wing. One of the most interesting things about the vehicles in the Star Wars universe is that they look used and lived in. Everything has a layer of dirt and dust and chipped paint, at least everything that the rebel forces use. The decals on this kit go a long way in presenting that used look. They show paint chips on the markings and simulate replaced body panels, but the rest of the weathering is up to the modeler. If you've seen an actual studio model in real life or photographed under normal lighting conditions, you might have noticed that the weathering looks overdone. This is because the bright studio lights used to photograph miniatures can wash out details, so the studio models are overdone for the benefit of the camera. It can be difficult to determine just how much weathering to do on a particular model, so I use this simple rule..."If you like the way it looks, you're done!"

I used chalk pastels to add that "authentic" Star Wars look to this X-wing. Grinding four colors to a fine powder on a sheet of coarse sandpaper, I used an old, soft brush to streak on the pastels in strategic areas. The black pastel simulates blast marks, scorches and areas that may have taken a lot of heat during atmospheric reentry. The brown is just a basic dirtying color and can be used in rusty areas. I used the yellow and

tan for a bit of variety and to give a sun bleached look to some of the markings. Once I was happy with the application of the pastels, it was time for the Dullcote again. However, this time I used as light a mist as possible to fix the pastels. If you get too heavy handed spraying on top of pastels, it will look like you left your dirty X-Wing out in the rain because of the blotchy surface it produces.

Now comes the hard part, displaying the finished kit. This kit comes with several choices and several accessories that actually make you think about the best way to display your X-Wing. The stand is made to neatly cradle the finished kit, eliminating any need for holes in the body to mount it on. Then there is the optional landing gear that you can put on or remove as you please. The kit also comes with a seated and standing pilot, an extra Astromech Droid (you can build either an R2 D2 or an R5 D4 unit) and a ladder for your pilot to climb into his ship. The great thing is that you're not stuck with just one display option; you can have your ship flying with wings open or closed or landed with the pilot and droid standing by for duty. You can display it one way this week and change it around for next week. It's all up to you.

This is an excellent kit and is highly recommended for all fans of the Star Wars movies and for Science Fiction modelers who want an accurate kit that takes its subject seriously. It should be available at a well-stocked hobby shop, or your shop proprietor should be able to order it for you. Because this is a Japanese import, the price is a little high compared to most 1/72 scale kits (this one cost \$46.00), but the kit is well worth the price. Next in the works from FineMolds is a Star Wars Tie Fighter and you can be sure it will have the same high quality as this X-Wing. I hope they are able to continue producing Star Wars subjects in this series because I'll look forward to building every single one.

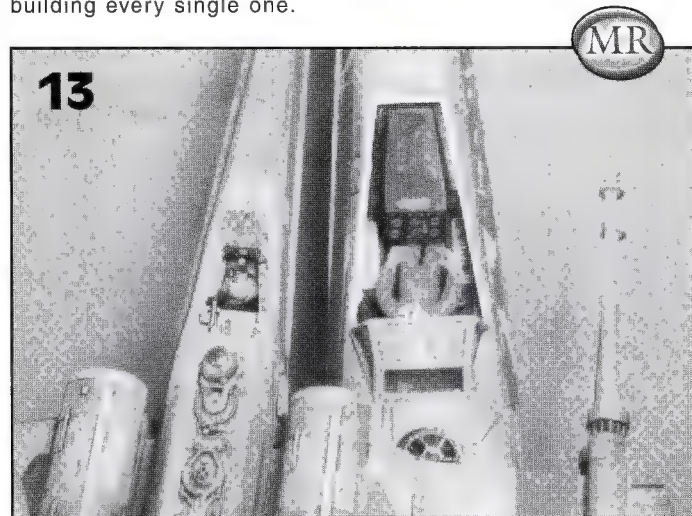


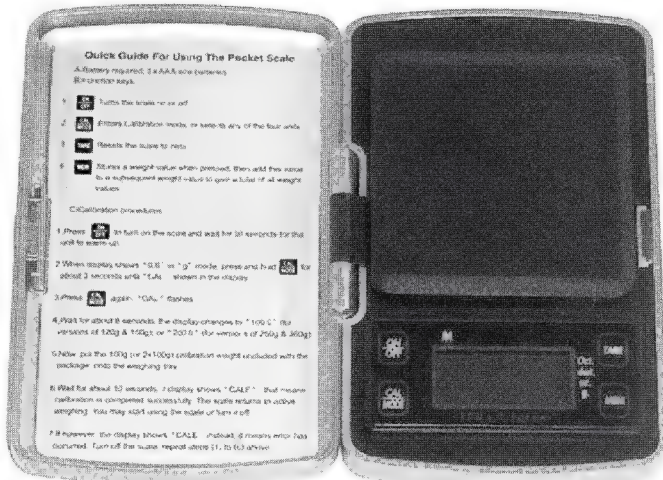
Fig 13: Side-by-side cockpit detail comparison.

Awesome Wholesale

1171 Atkinson Rd., Vincennes, IN 47591 • Tel: 812.726.5282 • Fax: 812.726.1283

Pocket Scale

- Mail Scales
- Diet Scales
- Jewelry Scales
- Office Scales



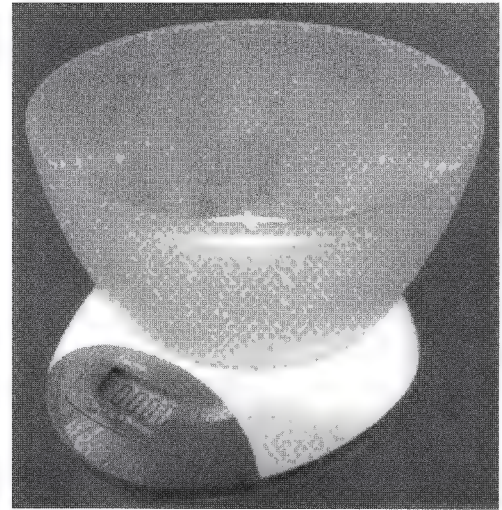
G-SA-TT-120-BK

\$20 each

120g x .1g

Table Top Scale

- Mold Making
- Factory Use
- Weighing liquid
- Bulk Material

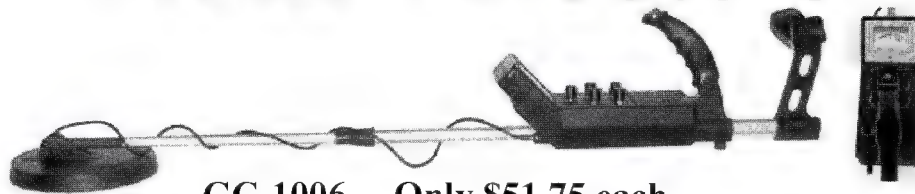


G-SA-TT-B1301

\$18 each

3k x 1g

Metal Detectors



GC-1006 Only \$51.75 each

No Minimum Orders

Detects:
 Coins,
 Relics,
 Jewelry,
 Gold,
 Silver,
 etc...

Features include:

- Headphone jack
- Three-Tone Audio Discrimination
- Viewmeter and pointer
- Waterproof search coil
- Adjustable stem

Call for complete catalog





Putting the Move on Those Figures!

What Makes Some Figures Stand Out, While Others Just...Stand There?!

Okay, we've all seen it; a beautifully sculpted figure kit, statue or bust of a character we've been wanting for quite some time. The problem? It looks a lot like one of those lifeless mannequins in some department store somewhere. No life, no inherent action, no reality. Conversely, many figure kits, busts or statues that have come and gone seem to have a life-like quality of their own. They seem almost real enough to get up and actually walk away! What's the difference? What makes a figure kit "act" real even though it never moves? How is it that some sculptors are able to literally infuse their figure sculpture or bust with enough life that would make Doctor Frankenstein jealous and some, while their techniques are flawless, can't seem to get past that "suspended animation" state?

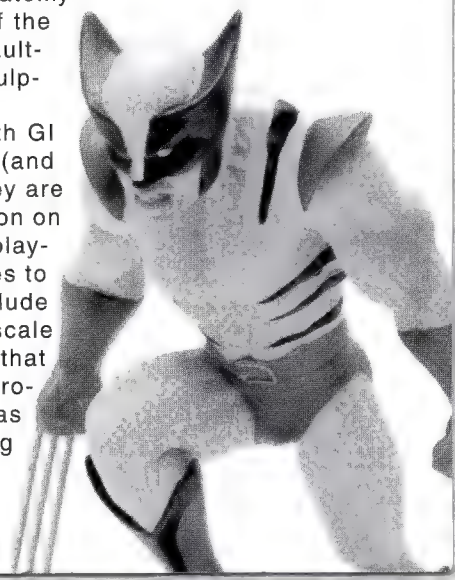
Even though I'm not a sculptor and I don't claim to have the definitive answers, I do know what looks real to me and I would like to take the time to address what I consider to be the main areas that either add to the figure's "It's Alive!" score or take away from it. I've noted the following three areas (not exhaustive), which I would like to discuss in some detail: 1) facial expression, 2) pose itself, and 3) accompanying base or diorama.

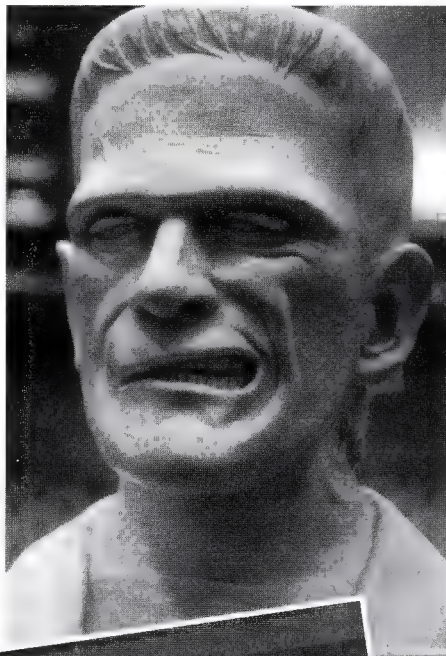
Facial Expression

The face by far is the most important aspect of a model. This is essentially what separates the mannequin (or action figure) from the true life-like model. The longer I've been in this industry, the easier it has become to tell which sculptors earn their living by sculpting toys just by looking at their sculptures (and this certainly does not refer to ALL toy figure sculptors). In other words, they do beautiful things when they decide to

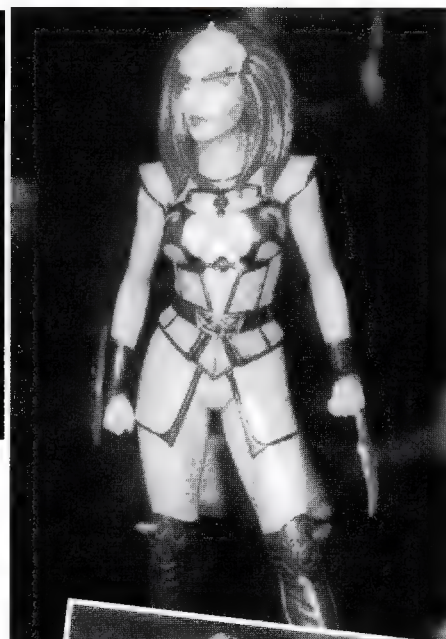
sculpt a figure model for themselves or for another model company. The anatomy is often quite realistic as well as the overall perspective and proportions of the figure itself. They can't be faulted for that. However, where they can be faulted is for that lack of expression that seems acceptable to them as sculptors.

Go and take a look at many action figures out there. Start with GI Joe® and some of the larger scale action figures. Many of these (and there is nothing necessarily wrong with this because of what they are and their intended use), simply have that "glazed look" expression on their faces. That's fine because they will be used by kids for play-time activities. The kids themselves will bring those action figures to life when they involve them in recreational play activities that include props (tanks, jeeps, dirt in the backyard, etc.) and/or other same-scale action figures. Even many smaller scale action figures have that same neutrality to their facial expression. The companies that produce these toys know that it's best to keep the facial expression as neutral as possible (although we've certainly seen that changing





The Frank bust on the left has a good deal of facial expression, while the Klingon kit on the right, even though the sculptor had more to work with to communicate motion (full body, base, etc.), ultimately created a kit that was devoid of expression and "movement." In spite of the clenched fists on the model, the end result is still only a beautifully sculpted, small scale, department store mannequin.



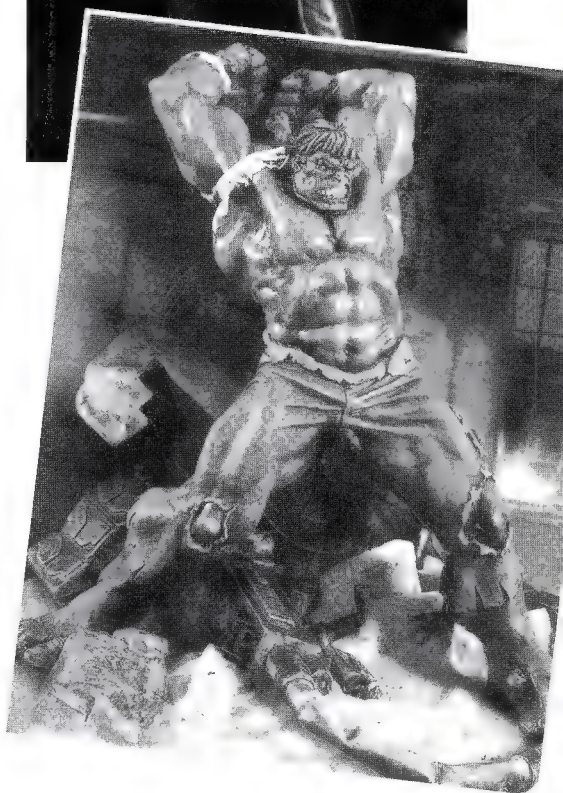
able to sculpt that facial reality that we often look for in a figure kit.

Pose

Beyond the face, the actual pose of a figure says a lot and makes a statement. In fact the pose, next to the facial expression, is probably the most important aspect of any figure kit. Why? Simply because most kits or statues are based on licensed characters (though many of the kits out there today are not licensed, but that's another story). We have come to know and appreciate these characters via the comic book or movies or whatever, and we have become very knowledgeable about that particular character and the scenarios that they might find themselves involved in.

Aurora, of course, was really the first model company to fully capitalize on these characters by releasing models made in their image. Most of those models had nicely detailed bases associated with them. While the fit wasn't the best and some of the proportions and facial expressions left a lot to be desired, for the most part these kits were well done because of the action or movement associated with them. They could certainly not be confused with action figures or statues.

When we see a Batman™ kit or statue for example, we expect that figure to be in some type of pose that will remind us of who Batman actually is and what he is about. We do not expect to see Batman doing something that he would not be doing. We expect to see Batman being true to his character. For instance, we would not see a statue of Batman combing his hair. While the sculpt might be extremely realistic, most



would probably go, "Huh?!" and rightly so. We expect to see Batman kneeling by the grave of his parents with a very pensive look on his face, or we might see him in a crouched position as if he has just landed from a long jump. We base our ability to appreciate a figure on the pose in which that the figure is sculpted. Pose is very important for this reason. There are many figures out there that you look at and you just go, "Boring!!" There is no life. There

with action figure products produced by companies like McFarlane). So it's natural then, that sculptors who sculpt action figures would, out of habit, bring that same type of look into their figure sculpting when they cross over into the modeling arena.

The sculptor who is successfully able to infuse a real spirit into the face of their sculpture understands this and sculpts that reality into their work. It seems though that there are only a handful of sculptors who are

Both the Spiderman and Hulk models from Toy Biz show creative thought and planning in design and implementation. Even though Spiderman's face is unseen, there is plenty of action as he readies to throw a web. The action in the Hulk kit is obvious and palpable, in the face, the pose and the base!

• Moving Those Figures...Continued from page 64 •

is no reality. There is nothing. Part of you still wants to have that figure though because you like the character that the figure is based on. But this is where the hoarding comes in for the figure modeler. We hoard because "It's there!" but chances are that we will never build kits like those that I've just described. We want figure models that are true to their characters, with the right pose and the perfectly correct facial expression.

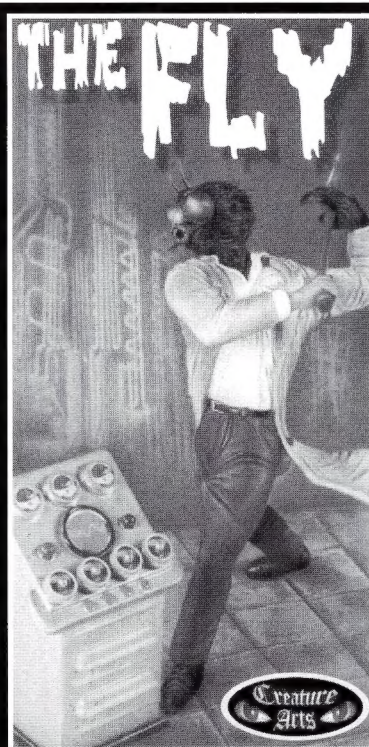
Original Characters

Original characters come under a slightly different heading or banner. Since they are original (not necessarily based on anything we know or that requires licensing fees), there is more artistic freedom for the sculptor/producer, but not a whole lot more.

Think about it for a minute. A sculptor produces the perfect girl kit. She's wearing a bikini and looks just gorgeous. Technically, everything is right where it's supposed to be. But beyond this, the pose still has to be realistic and so does the facial expression for us to want to make that kit part of our collection. Well, what do we base that on? Our own experience. We've probably all gone to the beach or been to a swim party where lovely women in next-to-nothing bikinis are present. How do they look? How do they act? For a percentage of men, even though the body might be a thing of beauty, in life we want a face on a woman that illuminates her personality. In real life, a woman could have an absolutely gorgeous figure, but if her countenance is cold, hard, insincere or withdrawn (or for that matter, glazed over!), it certainly detracts from the beauty that otherwise might be there.

The biggest tendency I've seen within the garage kit industry where girl kits are concerned is to make a very good looking sculpture of a woman standing, hip shifted to the right or left, one hand on her hip (the other hand is usually holding something) with somewhat of an empty stare on her face. Again, what we've got is a resin action figure with no joints. In essence, we have a statue. I've seen more energy in the expression on some busts than on many full figure kits, so it's not just pose. However, the full figure kit certainly has more to work with and it's saying a lot when a bust can come across with more "movement" than a full figure kit!

By the same token, we would not want to see an original figure with a pose that didn't really go with the character, would we? Take a muscle bound fighting soldier complete with all of his military weaponry and sculpt him, oh I don't know, fishing for instance. Would that work? This would only work if it's a sarcastic joke or parody, but not if we're suppose to take it seriously. So, even with original kits, we need a certain sense of realism in their pose in order to take them seriously.



The facial expression for this character really isn't an issue, but no one can deny the movement and energy in this recently released Fly model, sculpted by S. M. Clark, which mirrors the box art by Ron Cross. Kit includes a base and control panel, giving the modeler plenty of room to add on and customize.

Base or Diorama

Lastly, a figure can play off of its base rather nicely if the base is done properly. Let's take Horizon kits for a minute. As mentioned before, this company has quit producing licensed figures and they now relegate themselves to producing unlicensed dinosaur-related models.

Most Horizon kits came without bases. The emphasis was on the figure and the quality of the sculpting. Because of that though, they were severely limited in the type of pose that could be addressed (at least some of that blame can be placed on the licensor since they have final approval over pose and likeness in most cases). Take their Superman™ kit. The pose to me is boring, yet it's classic Superman! Now, take that same pose, place him on a base, with a couple of fallen crooks (they're out cold) and you've got a completely different model with an "action" theme!

A number of Horizon's kits quickly became classics because of the pose, the facial expression and the base. The kit that immediately comes to mind is their first Joker kit. This one seems absolutely perfect and I don't think it could have been done better! You've got a Joker with a maniacal grin on his face, his proportions and pose are complimentary to him and his character and the base further compliments the overall pose.

Painting the Expression

Now obviously, a good paint job will ultimately add or take away from the expression and reality in any piece.

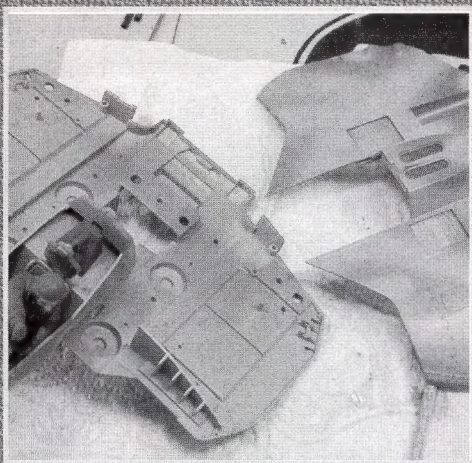
However, a good sculpture serves to allow the painter to simply enhance what is already there, not have to paint in additional detail.

Look at the Superman and Supergirl figures on the first page of this article. Even with no paint, the expressions would still be there. The same applies to the Wolverine™ and Batgirl™. Interestingly enough, a number of high profile model sculptors sculpted these painted statues for Diamond Select or Warner Brothers.

In a nutshell, the base of a kit should compliment the figure, not detract from it or compete for attention. We expect our figures to be on bases that work with that particular figure. Unlike vehicular kits, figures shouldn't necessarily be sculpted to simply stand there and look good. A vehicular kit can only tell a story when it becomes associated with a base or diorama. It has no real ability to tell stories apart from that. Figure kits should always tell a story even if they do not come with a base. They should be like pictures telling us a thousand words about who they are, where they have come from and what they're doing. It's in the sculpting by way of facial expression, pose and base.



Photo credit to Bill Craft and Hilber Graf for some of the pictures of their built-up kits used on the first page (Draco, Salma and King Kong).



Inside the Next... **MODELER'S** R E S O U R C E

Adventures in Modeling...

Join Fred as he heads to a "Hidden Outpost" to find out more about SF3D's Fledermaus!

Skywalking to the Cantina, Pt 1...

Hilber takes us into a place long ago and far away and shows us the steps involved in creating a scene from Star Wars®!

Kits That Time Forgot...

A number of classic horror-related models that you may also have in your collection are on hand this time out.

Lair of the Craftbeast...

Bill takes a real shining to another bust and he's got a few surprises in store!

Sculptor, Martin Canale!

Join Norm Piatt as he chats it up with this phenomenal Brazilian sculptor (pictured left in the photo) who is making tremendous strides the world over! (Also be on the lookout for a sculpting "how-to" article from Martin in an upcoming issue!)

Modeling Basics 101!

Mark McGovern is heading up a new column for those who want and need the basics for plastic modeling! Postponed from this issue due to space constraints.

Superman Re-Painted...

We pick up where Kitman left off!

All this and more (final contents may differ) in Issue #48...

shipping the first week of September 2002!

Visit us on the 'Net at: www.modelersresource.com

16 Foot T-Rex

Realistic 8'6" tall 16' feet Long
Tyrannosaurus Rex. Molded one piece
construction. Made from lightweight (approx. 70 lbs.)
High Density Polyethylene. Virtually Indestructible,
UV Resistant and Paintable. Keep it Indoors or
Outdoors. Available painted or unpainted.

\$799.⁰⁰

(Unpainted, Shipping not included)

VISION
Products

(818) 999-3192

Fax: (818) 999-6428

7453 Deering Ave, Canoga Park, CA 91303



Some Favorite Model Kits from The Polar Lights Family Tree.

POLAR LIGHTS®

1. The Mystery Machine™ - Scooby-Doo™ and Shaggy™ 2. C-57D™ Spaceship - Forbidden Planet™ 3. Gas Ronda Mustang
Funny Car 4. Forgotten Prisoner 5. Seaview™ Submarine - Voyage to the Bottom of the Sea™ 6. Spindrift™ Spaceship - Land
of the Giants™ 7. The Jetsons™ Spaceship 8. 16" Godzilla® 9. Back to the Future™ Time Machine 10. Richard Petty™ Charger

Look for these Polar Lights model kits and others at a Toy or Hobby Shop near you!

To see our complete line of model kits, visit us on the web at

www.polarlights.com

SCOOBY-DOO and all related characters and elements are trademarks of and © Hanna-Barbera.

(s02)
FORBIDDEN PLANET and all related characters and elements are trademarks of and © Turner Entertainment Company.

(s02)
THE JETSONS and all related characters and elements are trademarks of and © Hanna-Barbera.

(s02)
GODZILLA® and the character design are registered trademarks of Toho Co., Ltd. ©1966, 1978, 2000 Toho Co., Ltd. All Rights Reserved. MUSTANG trademark used under license from Ford Motor Company. LAND OF THE GIANTS™ and VOYAGE TO THE BOTTOM OF THE SEA™ are trademarks of Irwin Allen Properties, LLC. Licensed by Synthesis Entertainment. All Rights Reserved. BACK TO THE FUTURE is a trademark and copyright of Universal Studios and U-Drive Joint Venture. Licensed by Universal Studios Licensing, Inc. All Rights Reserved. Richard Petty items officially licensed by Petty Marketing Company LLC. The Richard Petty name, signature and silhouette are exclusive trademarks of registered trademark of Playing Mantis, Inc. ©2002 Playing Mantis, Inc. All Rights Reserved.

